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Mus 490.1838.3





THE
ANCIENT

A COLLECTION OF
OLD, NEW, AND ORIGINAL

Church Hymns

UNDER THE APPROBATION OF THE
Professional Musical Society in

ARRANGED AND COMPOSED

BY CH. ZEUNER,

ORGANIST AT PARK STREET CHURCH, AND TO THE HANDEL AND HAYDN SOCIETY.

SEVENTH EDITION—Revised & Improved.

BOSTON:

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1838

TO THE

New York Sacred Music Society.

AND TO THE

Mandel and Haydn Society of Boston,

THIS WORK IS MOST

RESPECTFULLY DEDICATED.

ADVERTISEMENT TO THE FIFTH EDITION.

The fifth edition of the ANCIENT LYRE is now presented to the Public. The work was originally undertaken at solicitation of many individuals. They urged the imperative wants of the public for such a work as an inducement to the undertaking; and the favor with which it has been received has encouraged the Editor to bestow upon his untiring industry in its supervision. The patronage extended to the work has caused him to make a thorough revision of every part of it, in order that its merits may keep pace with the improvements of the day. He should feel dissatisfied with himself not to meet the flattering testimonials he has received with a corresponding desire to maintain the credit of his labors.

In presenting this new edition, it is proper to state what are considered its improvements. It will be seen, that every Note has been carefully examined, and that corrections have been made, to render the harmony of each piece as perfect as possible. A great number of new pieces have been substituted, and will be found under their former titles, as follows:

New Ralston, page 16. Zion's Hymn, 23. Withington, 39. Blue Mountain and Marblehead, 56. Chester and Portland, 82. Capitol, or Allenton, 90. Evening Hymn, 91. Florida, and Bera or Rickmansworth, 97. Spiter, new, 127. Danville and Plympton, 167. Morning Hymn, 182. Richmond, 196. Hillsboro', 205. Front Street, 209. Pilgrim's Hymn, 254. Wilton or Arne, 279. Kilby Street and Elam, 283. Salvation Belongeth, 296, 297. Thanksgiving Anthem, 298, 299, 300. Lord of all Power, 301, 302, 303. All ye on Earth, 349. National Hymn, 358.

Twenty-seven Original Tunes and Anthems, composed expressly for this work, are thus embraced within the improvements of the present edition.

Having thus stated the general features of the Fifth Edition, the Editor respectfully submits it to the consideration of the Public.

Boston, November 17, 1836.

INTRODUCTION TO THE ART OF SINGING.

Of Music.

Remark: Music consists of Melody and Harmony.

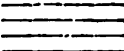
Melody, is the air or tune of a composition, or the most conspicuous and flowing, and generally the highest part.

Harmony, is the combination of several sounds at once, by which an agreeable effect is produced on the ear, and the connexion existing between different Chords, (whether Conchords or Discords,) in a whole composition.

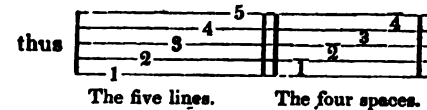
Notes, signify all signs by which the different sounds are expressed, recognised or represented; also the Cliffs, Rests, Dots, and all other necessary characters. The notes are placed higher or lower on the lines or spaces, according to the height or depth of the sounds which they indicate.

FIRST LESSON.

ON THE STAVE AND CLEFS.

The system of lines on which musical sounds are represented by signs called notes, is termed the *stave*;—thus  which has nine de-

grees, namely: five lines, and four spaces (counting from the bottom upwards.)



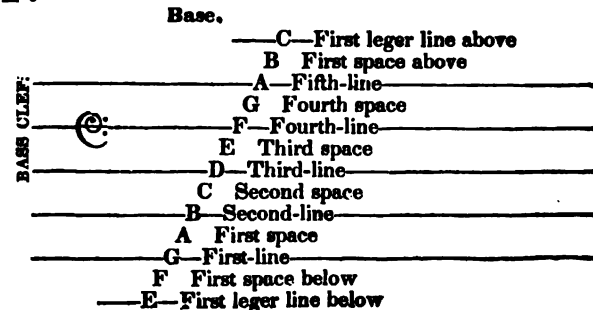
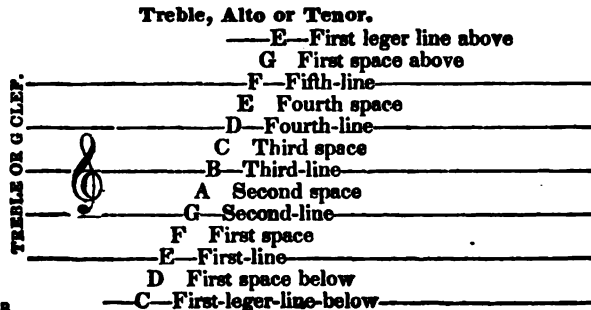
On these lines and spaces of the staff are placed the notes of music, (musical notes are expressed by white and black signatures, thus \circ or \bullet ; they have stems occasionally attached to them, which may run upwards or downwards, it is quite immaterial,)



which are only seven in number, and they are named after the first seven letters of the alphabet: A, B, C, D, E, F, G. Should a melody or tune exceed these seven, the same series of letters are repeated.

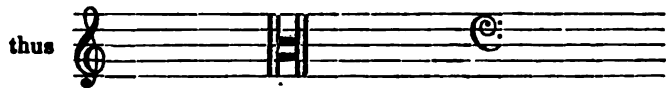
As it is of great importance that the situation of the letters upon the Staff should be perfectly known, the student is advised to commit to memory the following Scale or

GAMUT.

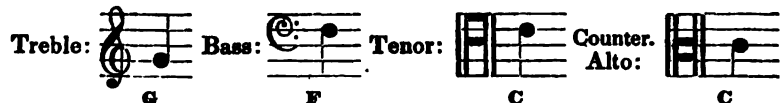


INTRODUCTION.

The different degrees of these notes, as to acuteness or gravity of sound (it is of course understood, that a note can neither be considered acute nor grave, until it be compared with another) depend on certain marks, representing letters, called clefs, which are placed at the beginning of a staff;



All the different notes take their names from the lines on which these clefs may be placed; Thus:



Remark: Some write cliffs, others clefs or cleaves—this is of no importance. The word clef is derived from the Latin (*clavis*,) a key; in which sense we look upon a clef as the key that opens to us the names and pitch (with respect to acuteness and gravity) of every note in music.

EXAMPLE.



When more than nine notes (which the staff can only contain) are required, two degrees may be gained, one above, and the other below the

QUESTIONS.

1. What is understood by *Melody*?
2. What means the word *Harmony*?
3. What signifies the word *Notes*?
4. What is a staff?
5. How many degrees contains the staff?
6. How do you call the spaces above or below the staff?
7. How do you call the notes?

QUESTIONS.

8. How many lines contains the staff?
9. How many spaces?

QUESTIONS FOR TREBLES AND TENORS.

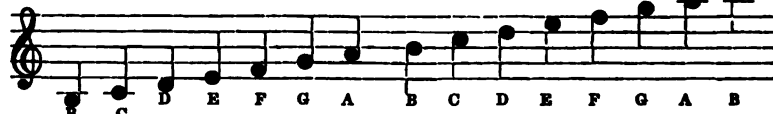
10. What is the name of the first line?
11. What is the name of the second line?
12. What is the name of the third line?

staff, thus: Should more notes be desired, an extra line is then added above and below the staff and notes placed on them:



These additional lines are called ledger or leger lines, short or light lines.

EXAMPLE.



Still more notes may be gained, if necessary, in the like manner, by the application of other lines.

EXAMPLE.






QUESTIONS.

13. What is the name of the fourth line?
14. What is the name of the fifth line?
15. How do you call the first space?
16. How do you call the second space?
17. How do you call the third space?
18. How do you call the fourth space?

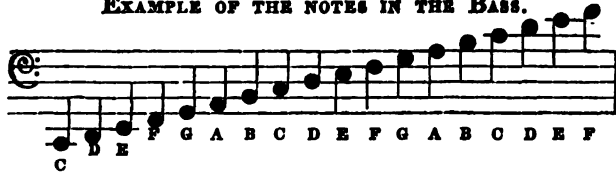
REMARK: The master is requested to practice after each lesson, the *Time and Scale Tables*, 1-2-3, & 12.


LESSON II.

OF NOTES AND CLEFS.

The Bass or F Clef is always in modern music, situated on the fourth line of the staff,  the note consequently on  that line becomes F from  whence all the notes in that staff derive their names.


EXAMPLE OF THE NOTES IN THE BASS.

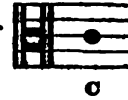


The Treble clef is always situated on the second line of the staff, the note becomes G  from whence all the notes in that staff derive their names.



The Tenor or C Clef  is generally situated on the fourth line of a staff, the notes of course derive their names from the line on which the C clef is stationed

The Alto, Counter Tenor, or C clef  is situated on the third line of a staff.



ALTO.



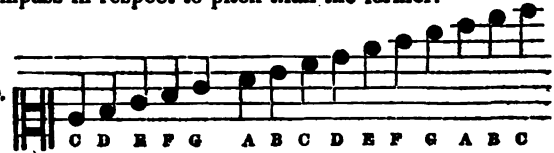
TENOR.



The C clef is likewise placed on the first and second lines of a staff; the notes in that case derive their names accordingly, C being always the name of the note situated on that line, wherever the clef may be placed, as before observed.

When the C clef is stationed on the first line of a staff, it is called the soprano or canto clef, and is used for the voices of boys and females. In Italy and Germany this clef is in general use for the Voices, Organ and Piano forte, most in ancient compositions.—The Treble or G clef being reserved for the violin, flute, &c. and high Treble voices.

When the Clef is stationed on the second line of a staff, it is called the Mezzo Soprano clef, and is employed for the voices of boys and females, of lower compass in respect to pitch than the former.

SOPRANO**MEZZO
SOPRANO**

INTRODUCTION.

The Bass or F Clef was also placed on the third line, in old compositions, and called the *Baritono clef*; it was used for the voices of men, who could not sing so high in pitch as a Tenor, nor so low as a Bass.



QUESTIONS.

1. On which line is the Clef of F (Bass clef) situated?
2. On which line the Treble Clef?
3. On which line is the Tenor Clef situated?
4. On which line the Counter?
5. For which kind of voice is the Bass Clef?
6. Is the Tenor Clef for female voices?
7. Which kind of voices have the Counter Tenor to sing?

QUESTIONS.

8. Which clefs are now in common use?

QUESTIONS FOR BASS SINGERS.

9. Can you tell me the name of the first line in the Bass clef?
10. What is the name of the second line?
11. What is the name of the third line?

QUESTIONS.

12. What is the name of the fourth line?
13. What is the name of the fifth line?
14. Know you the name of the first space?
15. Tell me the name of the second space?
16. Do you remember the third space?
17. You certainly can tell us the fourth space?
18. For which kind of voices is the Treble Clef employed?

REMARK: The teacher is requested to practise with his scholars, after each Lesson, the time Table 1-2-3-4 and Table 5 the first two lines and Table 12.

On the Marks of Transposition, or the Sharp, Flat, and Natural.

Each of the seven primary notes, C, D, E, F, G, A, B, mentioned before, may be depressed, or elevated by *marks of transposition*. Thus, \sharp — \flat — \natural . single, $\sharp\sharp$ —double —single \flat —double $\flat\flat$ or $\flat\flat$.

Both single and double marks of transposition are used.

A *Flat*, directs that the note before which it is placed, be sung half a note lower than its natural tone.

A *Sharp*, directs that the note before which it is placed, be sung half a note higher than its natural tone.

A *Natural*, directs that the note before which it is placed, be sung neither higher or lower than its natural tone: and it is used to contradict the flats or sharps, placed at the beginning, &c. **Remark.** Flats, or sharps, placed at the beginning of a Tune, affect every note upon that line or space, throughout the whole, but when placed before any note

MAY BE USED AS A SEPARATE LESSON.

within a Tune, they affect only such notes as fall upon the line, or space on which they are marked, for one bar, though to prevent mistakes, they are usually contradicted by a natural.

The marks of transposition are either *essential* or *accidental*.

1. *Essential*, when they are written at the very beginning of a composition, after the clef, and so point out the key in which the piece is written; in this case, they transpose throughout the *entire* piece, those notes whose place they occupy on the stave.

2. *Accidental*, when, in the course of the piece, they are placed by the side of the notes; then they preserve their influence, only throughout that one bar; unless, during the course of it, they should be again contradicted by a natural.

QUESTIONS.

1. What is the use of a flat?
2. What is the use of a sharp?
3. What meaning has a natural?
4. How many kinds of flats and sharps are in use?

QUESTIONS.

5. Do you know their names?
6. How do you call the note C with a sharp?
7. Can you tell the name of the note A with a flat?
8. How many kinds of transpositions do you know?

QUESTIONS.

9. What shows an essential transposition?
10. What is meant by an accidental transposition?
11. What is the use of a double sharp?
12. What is the meaning of a double flat?


LESSON III.


On the form of the notes, their value, and on the rests equivalent to them in duration.

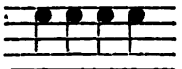
The various forms of the notes determine their *value, time, or duration*, and the *rests*, bear a certain fixed relation to them. These latter direct the singer or performer to cease for a longer or shorter period.


Proportion of the Notes.


Form of them, their value, time, or duration.


One Semibreve - - - -  - - - is equal in duration to

2 Minims - - - -  - - - - -

4 Crotchets - - - -  - - - - -

8 Quavers - - - -  - - - - -

16 Semiquavers -  - - - - -

32 Demi-semiquavers.  - - -

QUESTIONS.

1. How many kinds of Notes are there?
2. How do you call them?
3. Which is the longest note?
4. How many minims is a semibreve equal to?

REMARK. Time and scale are now to be practised.

QUESTIONS.

5. How many crotchets is a minim equal to?
6. How many quavers do you count to a crotchet?
7. How many semiquavers?
8. What means the value of the notes?

NAMES OF THE NOTES AND RESTS.

	Longa.	Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.
Notes.							
	Uncommon.	1	2	4	8	16	32
Rests.							
	Uncommon.	1	2	4	8	16	32

Here it may be seen that during the time of one semibreve, two minims must be sung; similarly in the time of one minim, two crotchets; in the time of one crotchet, two quavers, &c. &c., in order to fill up the time of the longer notes by the increased number of notes of smaller value. Frequently three equal notes are required to be sung in the time that two of the same kind would naturally be; these notes are called *triplets*, and are usually distinguished by the figure 3.

{ The triplet of crotchets, is equal in value } The triplet of quavers. &c. &c.

THUS. to to

Two Crotchets. Two Quavers.



QUESTIONS.

9. How do you know the length of a note?
10. What is a triplet?
11. How do you know that certain notes are triplets?
12. Do you know the rest?

(The master examines his pupils about the rests.)

LESSON IV.

ON TIME, AND ON THE BAR.

TIME, is that rhythmic and equal movement in music, which our feelings naturally resolve into short and equal measures, or portions of duration, and which measures, they again subdivide into a constantly equal number of elements, or units. These elements we shall call parts, and the constantly equal number of them, which concur to form a whole measure of duration, make what is called a *Bar*; from this we see, that whatever is rhythmic in music, is comprised under the idea of time, and that the term *bar*, as compared with time, is only a subordinate division of this rhythmic and equable movement, accordingly, *Time* includes:

1. The determination of those rhythmic numbers of equal parts, by marks of figures which are placed at the commencement of a piece, immediately after the clef and signature, and which sometimes appear changed in the course of the piece;

2. The determination by means of words, of the quicker or slower degree of movement (*il Tempo*;) and lastly: the constant, equable, and strict preservation of this fixed degree of movement, usually called, *keeping the time*.

On the other hand, by the word *Bar*, is to be understood, a group of notes, which, according to the time fixed upon, are separated from the following notes, by strokes drawn perpendicularly across the stave, in order to place more clearly before the eyes of the performer, the rhythmic divisions of time. Hence, all the space contained between two such strokes, (*bar lines*;) together with the notes contained therein, form what is called a *Bar*.

EXAMPLE.



QUESTIONS.

1. What is time or rhythmic in general?
2. What is a measure?
3. What means those figures placed in the beginning of a piece of music?
4. What shows the bottom figure?

QUESTIONS.

5. What shows the top figure?
6. What else is to be understood by time?
7. What means keeping the time?
8. How do you call certain strokes across the staff?

The master continues to practice time and scale.

The different species of time, are with one or two exceptions, indicated by two figures, in the form of a fraction; the *bottom figure*, shows the value, and the *top figure*, the number of parts of the bar contained within the bar itself.

3	3	3	6	6	2	9
4	8	2	8	4	4	8

Before the Pupil begins to learn any tune, let him, in addition to the signature, attend to the marks of time.

The *parts* of the bar, are divided into *accented*, and *unaccented*. By the former are to be understood, those parts upon which our feelings naturally bestow a certain degree of weight or stress.

The latter pass by our ear, as it were, and, in comparison with the former, appear light and unimportant. In beating, or marking time, by means of the hand, the former are distinguished by the falling, and the latter by the rising of the hand.

Remark. Emphasis is frequently misapplied for accent, and accent for emphasis. By accent is meant a certain stress of the voice, of a longer or shorter, stronger or weaker, higher or lower, quality of sound upon a particular vowel or syllable in a word;—but emphasis is the peculiar tone of importance or stress, given to whole words or sentences.

Without accent, there is no more melody in song, than in the humming of a bee; and without the regular management of long and short syllables, there can be no versification. There are as many different accents, or modes of enforcing or enfeebling the meaning of words, in music, as in speech. There is a *yes* that says *no*, and a *no* that says *yes*.—The voice of a feeling singer, can modulate all these shades, and affect the hearer on the side of intellect, as well as sense

Rees's Encyclopædia.

QUESTIONS.

9. What is musical accent?
10. Which notes have no accent?
11. How do you beat the accented notes?
12. How do you beat the unaccented notes?

LESSON V.

ON THE TIME.

There are three kinds of time, *Common*, (even, equal,) *Triple*, (unequal,) and *Compound* time.

1. *Common times* are those which contain an even number of parts, the first of each couple being always accented, and the second unaccented. To *Common times* belong: four Crotchet time, $\frac{4}{4}$ usually called *common time*, and marked by a C; this strictly speaking, is a doubled $\frac{2}{4}$

time, divisible by the number 2 into twice 2 parts, of which the former is always accented, and the second unaccented; consequently, each bar of four crotchet time, contains 2 *accented* and 2 *unaccented* parts, as:



The less Allabreve, or 2 minim time, $\frac{2}{2}$ generally indicated by C contains two parts or beats, each of which is a minim. Two crotchet time, $\frac{2}{4}$ differs from the less Allabreve, only in this, that in the latter, the parts of the bar are minims, in this crotchets.

2. *Triple times*, are those of which the bars may be divided into 3 equal parts, of which the first is accented, and the other two are unaccented.

QUESTIONS.

1. How many kinds of time are known to you?
2. Can you tell us the names of all of them?
3. Which notes are the accented notes in common time?

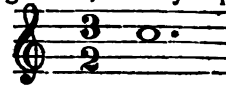
QUESTIONS.

4. Which in triple time?
5. What is the difference between Allabreve and $\frac{3}{2}$ time?
6. Can you remember some of the compound times?

To Triple time belongs:

Three minim time, $\frac{3}{2}$ the bar of which consists of three minims. As

this time does not contain any groups of three notes, if we desire to represent all the 3 parts by a single note, we may supply the place of the third part, by means of a dot.



Three crotchet-time, $\frac{3}{4}$ as well as three quaver time, $\frac{3}{8}$ differ from

the foregoing only by the alteration in the kind of notes; as, $\frac{3}{4}$ $\frac{3}{8}$

3. *Compound times*, are those in which the parts of the bar always remain the same with regard to the kind of notes employed, and which appear multiplied only with regard to the number of them.

Thus: $\frac{6}{4}$ is a doubled $\frac{3}{4}$ $\frac{6}{8}$ is a doubled $\frac{3}{8}$
 $\frac{9}{4}$ is a tripled $\frac{3}{4}$ $\frac{9}{8}$ is a tripled $\frac{3}{8}$
 $\frac{12}{8}$ a quadrupled $\frac{3}{8}$

It will now be of great utility to the pupil, to learn to mark or beat the bar of these different times by himself; by so doing, he will acquire a more correct idea of precision in time, and of musical rhythm in general, viz. the Tables No. 1, 2*, 3, 4.

QUESTIONS.

7. What kind of time is $\frac{3}{4}$ time?
8. Don't you call $\frac{3}{4}$ Common time?
9. What's the difference between accent and emphasis?

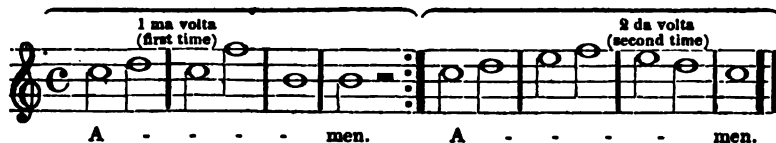
REMARK: The time is now to be practised, Table 1-3 and 3, also Table 5,—the first two lines, and Table 12.


LESSON VI.

ON MUSICAL CHARACTERS.

Marks indicating repetition were more numerous formerly than at present. The characters now in use serves to denote the repetition of both parts of a theme or composition, as \parallel : or of the first part only, as $\colon\parallel$ or of the second only, as \parallel : according as the little dots or dashes are placed on the one side, or on the other.

Should one or more bars at the end of a strain which is marked for repetition, be performed the second time in a different way from the first, and so require to be passed over on the repetition, such alteration is pointed out by the expression 1 *ma. volta*, (first time,) and 2 *da volta*, (the second time;) and the bars to be slipped, are enclosed by a curved line drawn over them, and omitted on the (2 *da volta*,) or repetition.



The slur , which is similar in form to the bind or tie occurs



QUESTIONS.

1. What is the meaning of a repeat?
2. What is the use of a slur?
3. What is the difference between the slur and the tie?

QUESTIONS.

4. What means a curve line over the dots?
5. Do you know the meaning of a pause?
6. What means the word *crescendo*?


QUESTIONS.


7. How is *decrescendo* to be performed?
8. What means singing *Legato*?
9. What means the word *Staccato*?



REMARK: Time, and Scale and Intervals are now to be practised.



times under the notes, and implies that the group of notes embraced by it, must be connected together closely and smoothly, without striking the following note again. The word *Legato* (tied) indicates also that the whole musical Period in which it stands, even when no slur appears, must be played in the smoothest and most connected manner.

Mark (••• or !!!!!) indicating that the notes are to be perceptibly detached from one another. This style of singing or performing is called *Staccato*.

When a curve is drawn over the dots  the notes receive a certain increasing degree of emphasis, and it is called *portamento*.

The Pauses () over notes and rests, indicates a point of repose to the performer. Should two pauses occur one after the other, separated only by a few notes, the performer must dwell on the former a shorter time than on the latter.

A Pause, or stop,  &c., should be increased and diminished thus,  after which a profound silence for a few moments, gives it a wonderful effect. In *crescendo*, we must open the mouth a little at first, and by degrees more; in *decrescendo*, just the reverse, both have a fine effect.

The *crescendo* () shows by its form that the quantity of tone or force required in performing, constantly increases from the point where the lines meet, towards the opening; as in the *decrescendo* () it gradually diminishes.

LESSON VII.

ON MUSICAL CHARACTERS.

(This lesson demands the particular attention, as it has an important influence on the accurate perception of time, and on the correct division of the notes. It is closely connected with the preceding lesson.) The dot, as well as the tie or bind, lengthens the value of a note. One dot lengthens the note behind which it is placed, by *one half*, of its natural value; consequently, a minim with a dot is equal to three crotchets, &c.



If two dots are placed after a note, the first is equal to the half of it and the second to the half of the first dot.



QUESTIONS.

1. What is the use of a dot after a minim?
2. How much, adds a dot after a note or rest?
3. How much is a dotted minim?

QUESTIONS.

4. How much is a dotted crotchet?
5. How much a dotted quaver?
6. How much is the second dot by a minim?

Time, Scale, and Intervals are now to be practised

Dots after rests have a similar power to those after notes.

Notes are termed *syncopated*, when their rhythm sometimes precedes, and at others, follows after that of those notes which occupy the place of, and which mark the natural and equal divisions of the bar.



On Shakes.

SHAKES ARE IN MUSIC IMPORTANT GRACES.

A turned shake is marked -



QUESTIONS.

7. How much the second dot by a crotchet?
8. What are syncopated notes?
9. How can you know the movement of a composition?

LESSON VIII.

ON THE SCALES.

Every musical composition is founded upon one or the other of the 12 notes comprised within the compass of the octave, and which note determines the principal key of the piece.

(*Key*. Signifies the Diatonic major or minor Scale, as formed from any tone, in which a composition is written, and from which tone it obtains its name. The Diatonic Scales, consisting of whole and half tones, we are compelled to use more or less, Flats or Sharps, in order to regulate or keep the tones at a proper distance, hence we have as many keys as half tones within an Octave, and hence the meaning of placing Sharps or Flats, before a Piece of Music.)

The character of the key depends upon the scale, that is, upon the correct orderly succession of the notes by degrees. By the word scale (*Gamut*) is to be understood the regular succession of whole tones and semitones, ascending or descending by degrees.

Semitones are of two sorts, major and minor; The minor, or, as it is also termed, the chromatic semitone, is formed by a \sharp , \flat , or \natural , and stands always on the same degree of the stave as the preceding note as:



QUESTIONS.

1. How many notes do you count within the compass of an octave?
2. How many sorts of semitones do you know?
3. How is a chromatic semitone formed?
4. How much comprises a whole tone?
5. How many sorts of scales do you know?

QUESTIONS.

6. Can you tell us the names?
7. Of what is the diatonic scale composed?
8. Of what consists the artificial or chromatical scale?
9. How many whole tones contains the diatonic scale?
10. How many half tones?

2. The major or diatonic semitone, on the contrary, stands always on the next degree, above or below; as:



It follows therefore that a *whole tone*, always comprises one major, and one minor semitone; and, that between the two tones which form the whole tone, there is always a *half tone* in the middle.

The scale is termed *diatonic*, (natural,) when it is composed of tones and semitones; *chromatic*, (artificial,) when it consists of semitones only.

Each of the 12 principal tones in an octave, may be either *major*, (greater) or *minor*, (less); the former is determined by the *major* third, and latter by the *minor* third. Since each of the 12 degrees of the octave may be taken as the root or commencement of a scale, and since this may be either major or minor, there are in all 24 keys. To render the Pupil familiar with, and certain as to the succession of notes in the most common scales, (*Gamuts*) I should advise the master to explain to the scholars the regular succession of tones and semitones in both the *major* and *minor* scale, and to take care that they be thoroughly grounded in them, for this purpose, the scales of *C major* and *A minor* should be selected as models, they being the most simple.

The major scale contains 5 *whole* tones and 2 *major* semitones; in ascending, the latter fall between the 3d. and 4th. and 7th. and 8th. degrees.

QUESTIONS.

11. Can you tell us the difference between major and minor key?
12. How many semitones contains a major third?—and a minor third?

The master proceeds to the common useful practice of Time Scale and Intervals.

LESSON IX.

SCALE OR GAMUT, OF C MAJOR, AS A MODEL.



Remark: In *descending*, the succession of notes remain the same as in *ascending*, though the order is inverted.

The *minor* scale differs from the *major* in *ascending*, merely by the *minor third*, since the major semitone, lies between the *second* and *third degrees*; in *descending*, on the contrary, the succession of whole tones and semitones is very different.

SCALE OR GAMUT OF A MINOR AS A MODEL.



From the model, we perceive that in *descending*, the two major semitones lie between the 6th, and 5th, and the 3d, and 2d degrees. The Pupils should pay particular attention to the *descending* minor scales, because from them he will most readily gather the number of sharps or flats required for the signature of the minor keys.

The relative, (correspondent) minor keys, all originate from the major keys, having the same common signature; the *minor third below the major key-note*, is always the root of the relative minor key.

QUESTIONS.

1. Where do you find the two semitones in the major scale?
2. Where is the place of the semitones in the minor scale?
3. What is the difference between a major & minor scale?

QUESTIONS.

4. How do you find the relative minor Keys?
5. What is the difference between a chromatical and enharmonical scale.
6. Do mutations alter the sound?

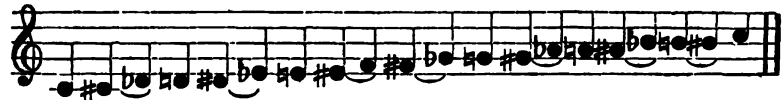
(In *descending* Minor Scales, the major 7th note is often used in place of the minor. There still however remains much doubt as to the employment of it. For my own part, I introduce the major 7th note, when the scale belongs to the harmony of the dominant, and the minor, when this note immediately succeeds the tonic, in both cases preserving the minor sixth note.)

As a practical exercise in all the Keys, and to impress firmly on the mind of the Pupil *where* the marks of transposition, of each Key are set; the master should write out the notes of a scale, and let the pupil add the required sharps or flats in their proper places, according to the arrangement of the scales of C major, and A minor, given as models. By this means he will acquire a knowledge of the signature proper to any given Key, and will abstain from employing a false succession of notes through the want of a correct ear.

Remark. The major seventh is usually called the *leading note*; some technically call it the *sensible*, or *stimulating* note; and others the *pointer*, from its seeming to announce the note to follow. The expression, *leading note*, is in general used.

In addition to former scales, (Gamuts,) there are also enharmonic mutations of notes, (consequently,) an *Enharmonical Scale*. These mutations are of importance, as, though they alter the notes to the eye, their pitch and place or sound remain unchanged, as:

ENHARMONICAL SCALE.



QUESTIONS.

7. What is the only alteration?
8. In which manner can you find out the relative (correspondent) major Key?
9. Which Interval is called the leading note?

The master proceeds to the practice of Time, Scale, and Intervals, the scale with, or without pauses.

INTRODUCTION.

LESSON X.

ON INTERVALS.

Interval signifies the distance of one note from another given note, which may be termed the root or bass—note as:



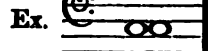
NAMES OF THE INTERVALS.

Prima or Unison.
Minor Second.
Major Second.
Minor Third.
Major Third.
Perfect Fourth.
Sharp Fourth.
Flat Fifth.

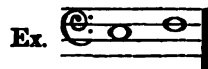
Perfect Fifth.
Sharp Fifth.
Minor Sixth.
Major Sixth.
Minor Seventh.
Major Seventh.
Octave.

EXAMPLE.

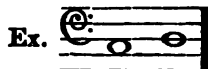
Prima;



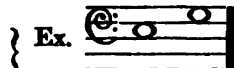
MINOR SECOND; consisting of one semitone.



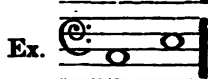
MAJOR SECOND; consisting of one tone.



MINOR THIRD; consisting of one tone and one semitone.



MAJOR THIRD; consisting of two tones.



QUESTIONS.

1. What is understood by the word interval?
2. How many whole and half tones do you find in a perfect fifth?
3. How many contains an octave?

QUESTIONS.

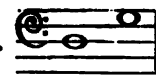
4. How many whole and half tones contains a minor seventh?
5. How many a perfect fourth?
6. A minor third?

QUESTIONS.

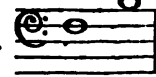
7. A major third?
8. A sharp seventh?
9. A major sixth? &c. &c.

REMARK: Time and scale are now to be remembered, especially Table 12, such kind of practice should the master bear in his mind.

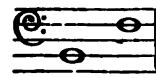
PERFECT FOURTH; consisting of two tones and one semitone. } Ex.



SHARP FOURTH; (called also *Tritonus*;) consisting of three tones. } Ex.



FLAT FIFTH; (called also *imperfect* or *false fifth*;) consisting of two tones and two semitones. } Ex.



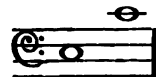
PERFECT FIFTH; consisting of three tones and one semitone. } Ex.



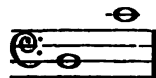
MINOR SIXTH; consisting of three tones and two semitones. } Ex.



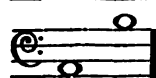
MAJOR SIXTH; consisting of four tones and one semitone. } Ex.



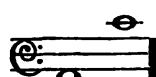
MINOR SEVENTH; (flat seventh) consisting of four tones and two semitones. } Ex.



MAJOR SEVENTH; (sharp seventh) consisting of five tones and one semitone. } Ex.



OCTAVE; consisting of five tones and two semitones. } Ex.



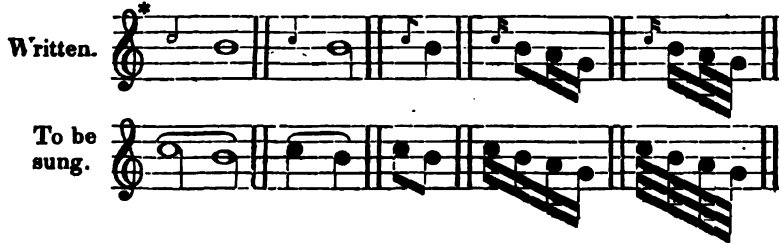
May be taken as a separate Lesson.

ON APPOGIATURAS.

Appogiaturas are at present often introduced as forming a part of the bar, and represented by notes of the usual size; however in many cases they are still expressed by small notes.

They may be considered as suspensions of the principal notes, from the value of which they borrow some portion. *Appogiaturas* are divided into long and short.

The *long* or *accented** *Appogiatura* borrows one half the value of its principal note, when, according to the nature of the measure, that consists of two equal parts. It will therefore be proper to denote at once the real value of the *Appogiatura* by means of a corresponding small note, as:



Before a note with a dot, which by this means consists of three parts,

LESSON XI.

ON THE KEYS.

To learn how many \sharp or \flat are contained in the signature of all the major and minor scales, and to ascertain more easily their relation under the same signature, we may employ what is called the circle of perfect fifths; Thus, seek from C as a root, the perfect fifth above, G one \sharp , and again from this latter; D two \sharp , the fifth again A three \sharp , u. s. f. till we come back to C again; and we shall find that each new fifth supplies the root of a new key and scale. While we explain to the pupils their signatures, let them compare them with the scales as filled up by themselves according to lesson.

the *appogiatura* borrows the whole value of the principal note, which itself must be sung to the dot.



ON THE TURN.

The *turn* is a group of notes consisting of a principal note, and the subsidiary notes above and below it. It occurs over notes and also between them; it must neither be sung too quick nor too slow, but with vivacity, neatness, and energy.

WRITTEN.



TO BE SUNG.



Upon the comparison he then will find, that G major has only one \sharp , and that, in ascending, this falls on the 7th. degree before F; that in D major, a second \sharp comes before C, also on the 7th. degree from the tonic, so in all the keys; So they will find all the keys of the sharps.

To find the keys of the flats, employ the following circle of perfect fourths, counting upwards; thus, (telling C again as the rest:) we will find that the key of F major has only one \flat , which falls, in ascending, on the 4th. degree B; and that in the key of B \flat , a second \flat comes before E, likewise the 4th. degree of the scale &c. &c. To find the relative minor keys look page xi, Lesson ix.

N. B. The master examines the scholars about the keys, perhaps far as A \flat —and E \sharp —together with their correspondent minor key!

SCALES OF ALL THE KEYS.

Key of C, Major Mode.

Key of A, Minor Mode.

† *SELDOM USED.*

Key of G, Major Mode.

Key of E, Minor Mode.

Key of D, Major Mode.

Key of B, Minor Mode.

Key of A, Major Mode.

Key of F#, Minor Mode.

Key of E, Major Mode.

Key of C#, Minor Mode. †

Key of B, Major Mode. †

Key of G#, Minor Mode. †

Key of F#, Major Mode. †

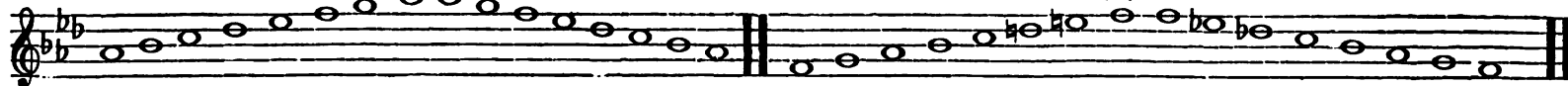
Key of D#, Minor Mode. †

Key of Db, Major Mode. †

Key of Bb, Minor Mode. †

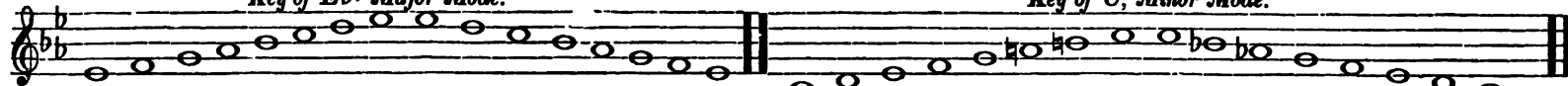
Key of A \flat , Major Mode. †

Key of F, Minor Mode.



Key of E \flat , Major Mode.

Key of C, Minor Mode.



Key of B \flat , Major Mode.

Key of G, Minor Mode.



Key of F, Major Mode.

Key of D, Minor Mode.



QUESTIONS.

1. How many sharps do you find in the key (or scale) of A major?
2. How many in the key of G major?
3. Which is the relative minor key of G major?

QUESTIONS.

4. How do you find the relative minor keys in general?
5. In what way can we find out how many sharps or flats a major or minor key needs?
6. How many sharps has the key of C major?

QUESTIONS.

7. Why has it no sharps nor flats?
8. Do you know any other way to find out how many sharps or flats a key needs?
9. Tell us how?

A VERY IMPORTANT HINT FOR MASTERS AND PARENTS.

Instruction in general should be made a source of pleasure and entertainment, and *respect* and *confidence*, unminged with dread, entertained towards the master, by parents—is the *best security* of the ultimate improvement of his scholars

Additional TABLE NO. 11.

Exercises for Bass voices.

NAMES OF THE NOTES.

SELDOM USED.

LINES.

SPACES.

**EX. NO. 1. SCALE OR GAMUT
IN C MAJOR.**

EX. NO. 2. GAMUT IN G MAJOR.

Sing: C D E
EX. NO 3.

Sing G A B C D E F G G F E D C B A G

AW
Sg. A - - -
EX. NO 4.

EX. NO 5.

Sing: A -
EX. NO 6.

EX. NO 7.

LEGATO

EX. NO 8.

LEGATO

TABLE No. 1. Exercise, to practise the Time without rest.

Next Time.

ALLEGRETTO.

La La La, &c.

ALLEGRETTO.

La, &c.

ANDANTE.

ADAGIO.

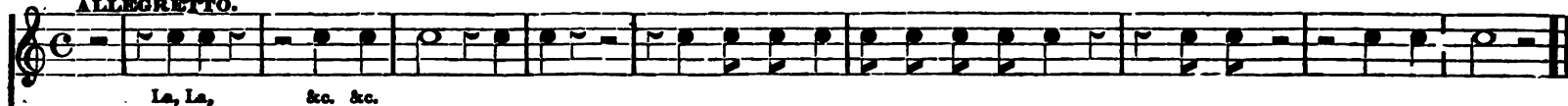
ALLEGRO.

ADAGIO.

TABLE No. 2. Exercise, to practise the time with Rests.

Mixt time.

ALLEGRETTO.



ANDANTE.



ANDANTINO.



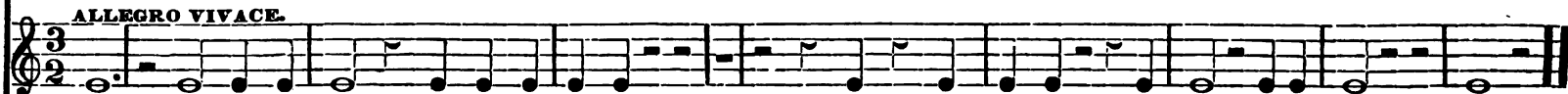
ADAGIO.



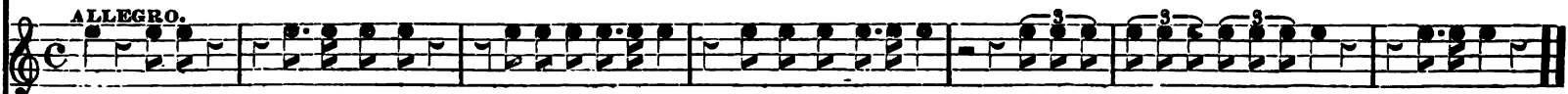
ANDANTE.



ALLEGRO VIVACE.



ALLEGRO.



ALLEGRETTO.



Remark: Let the scholars count the Time, and beat the Notes with the hand, or let them beat the Time and sound the Notes.

TABLE No. 3. Exercise to practice the Time with Rests.

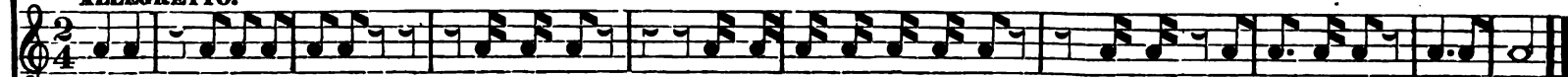
Next Time.

ALLEGRO.



La, &c.

ALLEGRETTO.



La, &c.

ALLEGRO.



La, &c.

ADAGIO.



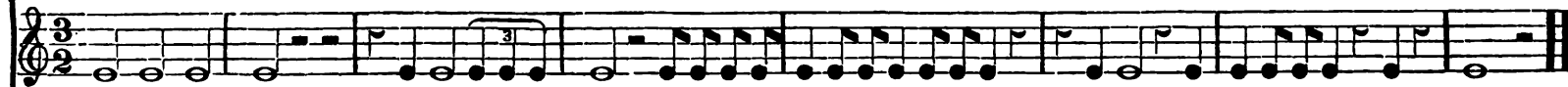
La, &c. la, &c.

ANDANTINO.



La, la, &c.

ALLEGRO.



La, &c.

MODERATO.



La, &c.

MODERATO.



La, la, &c.

TABLE No. 4. Exercise to practice the time with Rests.

Next time.

**ALLEGRO.
FORTEMENTO.**



La La La La La &c:

ALLEGRETTO.



La La &c:

ANDANTINO.



La La &c:

ALLA BREVE.



Beat two. La La La &c:

ALLEGRETTO.



La &c:

ALLEGRO ANNAI.



La &c:

MODERATO.



La La &c:

ALLEGRO.



La La La &c.

TABLE No. 5. THE GROUND AND FOUNDATION OF ALL SINGING.

1. Improving a good sound. 2. To swell the sound. 3. To keep in the breath. 4. To strengthen the chest.
Sing always a clear *a*, like *after* or *father*.
Scale or Gamut.

The musical score is written on seven staves. The first two staves show a scale with diamond-shaped notes and a series of 'A' notes below. The third staff is marked 'LEGATO.' and shows a scale with diamond-shaped notes. The fourth staff is marked 'LEGATO.' and shows a scale with diamond-shaped notes. The fifth staff is marked 'MODERATO. EXERCISES.' and shows a scale with diamond-shaped notes. The sixth staff is marked 'MODERATO.' and shows a scale with diamond-shaped notes. The seventh staff is marked 'MODERATO, LEGATO.' and shows a scale with diamond-shaped notes. The score includes various musical notations such as treble clefs, time signatures, and dynamic markings.

MODERATO.

[illegible]

MODERATO.

TABLE No. 7. To practice the Time and Intervals.

Common Time.

La, La, &c.

La, La, &c.

La, La, &c.

No. 4. &c. &c.
Only sometimes to conclude.

La, La, &c.

La, La, &c.

La, La, &c.

La la la la la &c. La la la la la &c.

To practice them in different Styles.

SECONDE. TIME AD LIBITUM.

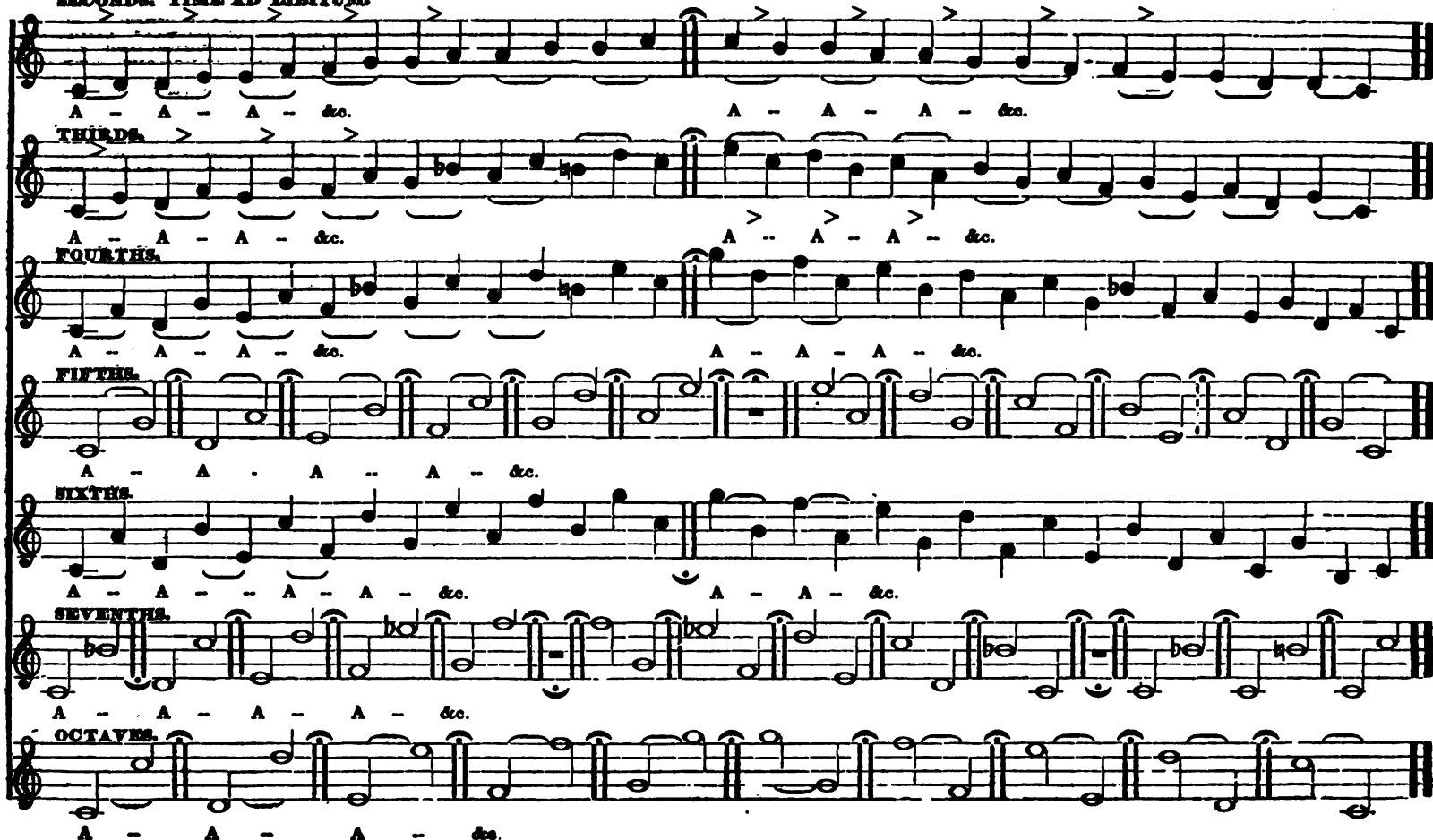


TABLE. No. 9. Examples in Seconds with Rests. Semp. Legato.

Mixt time, and Mixt Keys.

ALLEGRETTO.

ALLEGRO.

ANDANTINO.

ALLEGRO.

ALLEGRO.

MODERATO.

MODERATO.

ALLEGRETTO.

1 A A A A - - - A - - - A - - - A - - - A - - -

TABLE No. 10. Exercises in general to practice the voice.

Comp. Legato.

ADAGIO & ALLEGRO.



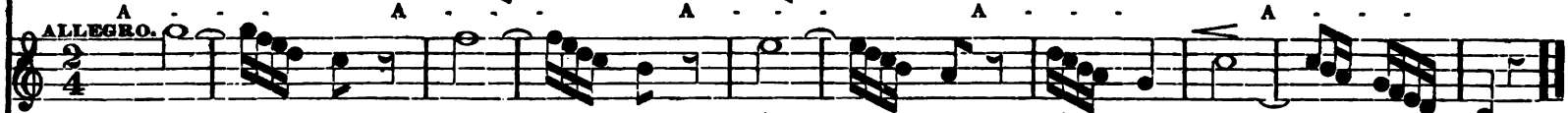
ALLEGRO LEGATO.



ALLEGRO LEGATO.



ALLEGRO.



ALLEGRETTO LEGATO.



MODERATO LEGATO.



LEGATO.



LEGATO. A

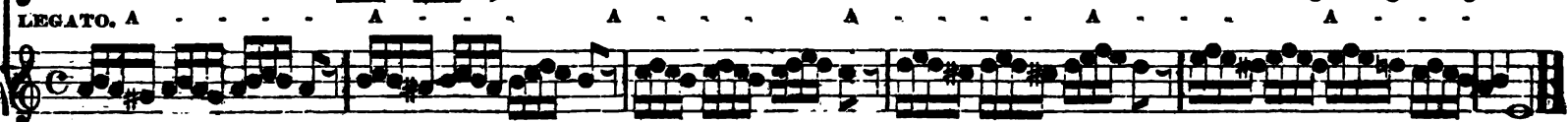


TABLE No. 11. Exercises in general to practice the voice.

SEMP: LEGATO.

Since A.

Each passage is to be practised separately, in the beginning slow.

ADAGIO & ALLEGRO.



A
ALLEGRETTO.



MODERATO.



A
ALLEGRETTO.



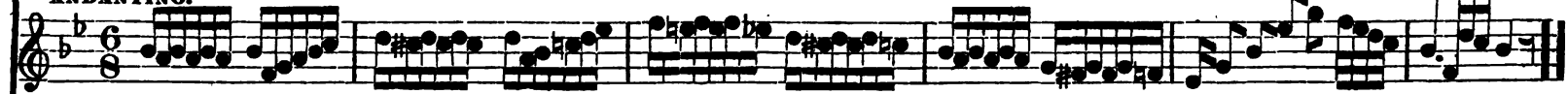
ALLEGRETTO.



ALLEGRO.



ANDANTINO.



ALLEGRO.



Take your choice about Forte, Piano, Crescendo, Decrescendo, Mezza Voce, Staccato, and in all Tables Employ your taste and own judgment

SCHOLARS TAKE AWAY THE BOOKS.

Degrees of the Major Scale.

The Master to his scholars.

Pauses!
sound one!
call out loud. (or Key note)

**Bound two:
or
(the second)**

**Bound three:
or
third!**

—One!
or Key!

ALLEGRO

ALLEGRO

ALLEGRO.

ALLEGRO.

sound in succession three degrees!

Four !

Five !

84x ! -

Key pauses !

Perfect fifth !

Sixth :

Key !

Octave!  Repeat third line!
 A - -
 (Remark for the master)

Key without pauses !

Sixth

Key :

Fourth! &c. &c.

Key !

Perfect fifth !

Sharp fish !

Key !

Sixth :

Key a Pause!

Key ! without Pause !
or one

Two!

One !

Five

Key !

Eight

Nine

Key :

Minor Third !

Key!

Major Third !

Key:

Eighth! a Pause! &c &c.

Remark. The third line is often to be repeated in fast time, last note short.

EXPLANATION OF THE USUAL TERMS IN SACRED MUSIC.

A, signifies, with, for, to, &c.

Accelerando, constantly accelerating in speed.

Adagio, slow.—(ma, but; non, not; too much; molto, much or very.

A duo, Duetto, is a composition in two parts, or for two voices.

A Tre, Terzetto, or Trio, in three parts.

A Quatre or Quartetto, in four parts.

Ad Lib., *Ab Libitum*, without strict observation of time, or at pleasure.

Affettuoso, affectionately.—*Con Affetto*, with affection, or tender expression.

Alla Breve, or Alla Capella, or a C with a line drawn through, signifies two beats in a bar, and is to be performed quick.

Allegrezza, lively.

Allegro, (or Allo,) brisk, quick.—*Allegro assai, di molto, agitato, vivace*, an increased quickness of *Allegro*.

Allegretto, a little brisk.

Allegrissimo, as quick as possible.

Alto, in German, Italian, and French compositions, means always the Second Treble, to be sung by a female or child's voice; but in English compositions, it signifies a high Tenor voice.

Andante, a little slow.

Andantino, a little faster than *Andante*.

Amen, yes it will certainly be done, or be it so, or may it be so.

Amabile, amiable.

Amoroso, tenderly.

Animoso, animate.

Anthem, in former times meant a portion of the Scriptures, set to Music: at present, however, it means not only that, but also sacred words put to Music, for 1, 2, 3, or 4 voices or parts, or a select piece.

Assai, generally used with some other word to denote an increase or diminution of the time of the movement; as *Adagio Assai*, more slow; *Allegro Assai*, more quick.

A tempo, in time: used where the singer is at liberty to retard, or quicken the time; and means that strict time must again be resumed.

Aria, an air—song.—*Arietta*, a small air—song.

Arioso or Cantabile, a melodious air.

Bass, the Bass part, and the lowest part in harmony.

Bis, twice, or repeat.

Brio, Brioso, Con Brio, fiery, or with great animation.

Brillante, a brilliant style, or manner of execution.

Cadenza, a close; or a preparation to close, whole or half.

Canon, a scientific composition. Explanation would be entirely useless without knowing contra-point and fugue.

There are a great many kinds of canons: pr. *Ex. canon simplex, canon duplex, canon triplex, canon apertus, canon clausus, canon enigmaticus, canon circularis, canon infinitus, canon perpetuus*. Some canons receive their names from certain kinds of imitations, like canon in *Hypoditono*, in *Epidiatessaron*, in *Epidiapente*, in *Hypodiapente*, in *Epidiapon*, in *Hypodiapason*, there are, perhaps, more than fifty kinds of canons.) All such names and expressions, on the top of a canon, have no meaning for performers, except in the canons *circularis*, and *infinitus*, where only one part begins.

Cantabile, singing in a pleasing style.

Calando, (or Calo,) a diminution of time and sound, in general.

Canto, Cantus, the Air, the voice part or the melody.

Concertante, is added to a piece where the parts have the melody alternately.

Chorus, a composition for not less than 4 parts, often to 5, 6, 7, or 8 parts, sometimes signifies Chorus; Tutti; for all the voices.

Coda, the close of a composition, or an additional close.

Con fuoco, wild, with fire.

Con, with.

Con anima, with soul—expression.

Comodo, like *Allegretto*, commodious.

Con moto, fast.

Choral, is a peculiar composition of old Church style, slow movement, written in equal rhythm, (time.)

Crescendo, or Cresc., to swell the sound—*Decrescendo, or Decresc.*, to diminish the sound.

Chromatic, a term given to a succession of semitones, in relation to melody or harmony.

Da Capo, (D. C., or D. Cp.) to repeat certain strains, or from the beginning, unto the *Fine, (End.)*

Del Segno, (D. Sg.) from the sign.

Diminuendo, (Dim.,) gradually slower, diminishing.

Divoto, solemn or devout.

Dirge, a piece composed for funeral occasions.

Dolce, sweetly or soft.

Doloroso, con dolce, melancholy or dolorous.

Duo, Duetto, for two parts, with or without accompaniments of an orchestra.

Duolo, con duolo, with pain, sorrow.

E, and, as moderato e flebile, moderate and complaining.

Expressivo, expression, expressive.

Fagotto, Bassoon—also a stop on the Organ.

Falsetto, or voce di testa. Head voice produces the higher tones; is of a more delicate, and soft sound, artificial, and seems to originate from the throat.

Eastoso, sublime.

Finale, the last part.

Fine, the end.

Forte, or F, loud.

Fortissimo, or FF, very loud.

SForzando, or Fz., > < with force, emphasis.

Fuga, or Fugue, a scientific composition where the parts constantly imitate and according to certain Rules—there are many kinds of Fugues.

(*Fuga ricercata, fuga libera, fuga saluta, fuga sciolta, fuga recta, fuga retrograda, fuga per augmentationem, fg. p. diminutionem, fuga per arsin et thesin*, in relation to the Theme: *fuga composita, fuga in composita, fuga authentica, fuga plagalis*.) All such names and expressions are immaterial to the performers, and no anxiety need therefore to be felt concerning their meaning, nor that of the different canons.

Grave, very slow and serious.

Grazioso, graceful.

Gustoso, or con gusto, with taste

Hallelujah, Hebr. lang. signifies praise the Lord.

Harmony, an agreeable combination of musical sounds or different melodies, performed at the same time.

Innocentamente, Innocent.

Interval, the distance between any two tones.

Interlude, an instrumental passage introduced between.

Largo, slow—slower than *Adagio*.

EXPLANATION OF THE USUAL TERMS IN SACRED MUSIC.

Larghetto, pretty slow.
Lagrimoso, *Lamentabile*, *Lamentoso*, lamenting.
Lagato, slurring the notes together.
Lento, slow, like *Adagio*.
Lento, *rallentando*, *ritardando*, gradually retarding.
Listoso tempo, in the same time.
Ma, but.
Major, the correspondent major key, or major in general.
Marato, diminishing.
Marcato, well marked, or accented.
Majestoso, majestic.
Melody, the highest part, principal part, air.
Mesto, mourning.
Men, less—*men forte*, less strong.
Men vivo, with less spirit.
Messa di voce, swelling and diminishing the strains or sounds.
Mezzo, half, *mezzo forte*, (*MF.*) half loud (*MP.*) half soft.
Minore, the correspondent minor key, or minor in general.
Moderato, moderately.
Molto, much.
Morendo, dying away.
Motetto, a vocal composition, in general fuguing style, the words taken from the sacred scriptures, and never less than 4 parts, often for 5, 6, 7, or 8 parts.
Non, not.
Nota Sostenuta, passing quickly from *piano* to *forte*, and from *forte* to *piano*.
Oratorio, a species of Musical Drama, consisting of airs, recitatives, duets, trios, choruses, &c.
Overture, in dramatic music is an instrumental composition, which serves as an introduction.
Orchestra, the place or band of musical performances.
Organo, Organ.
Pastorale, in a natural, (pastoral) style.
Patetico, pathetic, grand, passion, effect.
Parlante, more speaking than singing.
Piano, (*P.*) soft, (*MP.*) half soft.
Pedal, that part of the Organ, played with the feet.
Perdendo, *Perdendosi*, losing itself.
Piacere, a pleasure.
Pianissimo, (*PP.*) very soft.
Pistoso, soft, hasty.

Più mosso, quicker—*più presto*, *stretto*, the same.
Più, more—*più Allegro*, more lively—*più forte*, louder.
più lento Andante, rather a little slower.
Poco, *poco à poco*, by degrees, *poco à poco crescendo*, to swell the sound by degrees.
Pomposo, grand, pompous.
Portamento di voce, is the art of sustaining or carrying the voice, (or sound,) blending the notes together; contrary to *portamento* is the *staccato*.
Presto, quick—*Prestissimo*, very quick.
Primo, the first part.
Quartetto, a composition consisting of parts, each of which occasionally takes the melody.
Quintetto, music composed in five parts, each of which occasionally takes the leading melody.
Quasi, nearly as.
Rallentando, *Ritardando*, to diminish the time and sound gradually.
Recitativo, a sort of musical declamation, having to each syllable, a musical sound.
Risolto, resolute, resolved, decided.
Ritornello, repeating certain phrases, the expression taken from a sort of ancient poetry: *Rondeau cest ma ritournelle continuella*.
Secondo, the second part.
Semi Chorus, half the Choir or voices.
Sigue, or (*Seg.*) go on to the following.
Sempre, or *Semp.*, always, throughout the piece.
Senza, without—*Senza replica*, without repetition.
Serioso, serious.
Siciliano, a more slow movement, in general written in 6-4, or 6-8 time, like *pastorale*.
Smorzando, becoming extinct.
Soave, sweet.
Solo, for a single voice, (part.) *Soli*, for single voices in more parts.
Sopra, above—*come sopra*, as above.
Soprano, for a high Treble voice, signifies Treble voices in general.
Sostenuto, or *Sost.*, dwelling upon notes, in giving them a peculiar expression.
Sotto voce, middling strength of sound.
Sticcato distinct

Spirituoso, or *con spirito*, with spirit.
Staccato, or *Sticcato*, (*Stacc.*) short and distinct.
Stretto and *Stringendo*, pressing the time faster.
Stringendo, pressing, hurrying on.
Symphony, a passage to be executed by instruments, while the vocal performers are silent.
Syncope, is a slurring of the notes contrary to the natural accent.
Tasto Solo, (*T. S.*) signifies in *unison*, *all unison*; in compositions for the Organ, signifies it without the Pedal Base.
Tacit, be silent.
Tardo, slowly.
Tanto, very.
Tempo, time—*A tempo*, in time—*Tempo primo*, the time of the first movement—*Tempo Secondo*, the time of the second movement.
Tendo, slow.
Tempo giusto, like *moderato*, but not so serious.
Tenore, *con tenerezza*, tenderly, with tenderness.
Tenuto, like *Sostenuto*, (*Ten.*) sustain the tone with equal strength.
Tenore, *Tenor*, a high male voice, the third part in compositions for four parts.
Timoroso, alarmed, timorous.
Trio, a composition for three parts.
Trillo, *Shake*, moving two successive tones constantly, and quickly after.
Tutti, (*T. or Tutti.*) all together.
Un poco, a little.
Unisono, *Unison*, sounding alike, in one or more octaves.
Veloce, quick.
Versé, one voice to a part.
Vivace, or *vivo*, a quick movement.
Vivacissimo, very quick.
Volta prima, the first time.
V. S. Volti Subito, si voltii, *Verte*, turn, turn quickly.
Vigoroso, strong, vigorous.
Voce, the voice.
Voce di petto, chest voice.
Voce di testa, head voice.
Zelo, ardent, zealous.

THE
Ancient Lyre,
OR
Boston Professional Musical Society's Collection
OF
Church Music.

CHORAL. OLD HUNDRED. L. M. M # Martin Luther.

TENOR.

ST. TREBLE.

Be thou, O God, ex - alt - ed high, And as thy glo - ry fills the sky; So let it be on earth display'd, Till thou art here as there obey'd.

The image shows a musical score for the hymn 'Old Hundred'. It is arranged for a Choral Tenor, a Soprano Treble, and a Piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: 'Be thou, O God, ex - alt - ed high, And as thy glo - ry fills the sky; So let it be on earth display'd, Till thou art here as there obey'd.' The score is written on four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The piano part features a simple harmonic accompaniment with chords and moving lines in both hands.

ALLEGRETTO.

BLENDON. L. M. M

Giardini.
Not an original Hymn

How pleasant how di - - vinely fair, O Lord of hosts thy dwell - ings are ; With long de sire my spirit faints, To meet th'assemblies of - thy saints.

The musical score for 'BLENDON' is written for voice and organ. It features a treble and bass staff for the organ, and a single treble staff for the voice. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ALLEGRETTO.' The lyrics are: 'How pleasant how di - - vinely fair, O Lord of hosts thy dwell - ings are ; With long de sire my spirit faints, To meet th'assemblies of - thy saints.'

ALLEGRO.

STONEFIELD. L. M. M

Stanley.

God of - the seas, thine awful voice Bids all the rolling waves rejoice ; And one soft word of thy - command, Can sink them si - lent on the sand.

The musical score for 'STONEFIELD' is written for voice and organ. It features a treble and bass staff for the organ, and a single treble staff for the voice. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ALLEGRO.' The lyrics are: 'God of - the seas, thine awful voice Bids all the rolling waves rejoice ; And one soft word of thy - command, Can sink them si - lent on the sand.'

SOLO. TUTTI.

SOLO. TUTTI.

VOICE OR ORGAN.

ALLEGRO.

COSTELLO. L. M. M

COSTELLO. 9

Be earth with all her scenes with - drawn, Let noise and van - i - ty - be - gone, In se - cret silence of the mind, My heav'n - and there - my God I find.

ALLEGRETTO.

BOWEN. L. M. M

Haydn.
Not an original Hymn.

Up to the fields where an - gels lie, And living wa - ters sweet - ly roll; Fain would my thoughts as - cend on high, But sin hangs heav - y on my soul.

Lord when thou didst as - cend on high, Ten thousand angels fill'd the sky, Those heav'nly guards a - round thee wait, Like chariots that - - at - tend thy state.

This musical score is for the hymn 'Duke Street'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F#) and the time signature is common time (C). The tempo is marked 'ALLEGRO MODERATO'. The lyrics are: 'Lord when thou didst as - cend on high, Ten thousand angels fill'd the sky, Those heav'nly guards a - round thee wait, Like chariots that - - at - tend thy state.'

ANDANTE AMOROSO.

GERMANY.

L. M.

M #

L.V. Beethoven.
No original Hymn.

Softly the shade of ev' - ning falls, Sprinkling the earth with dew - y tears, While nature's voice to slumber calls, And si - lence reigns a - mid the spheres.

This musical score is for the hymn 'Germany'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked 'ANDANTE AMOROSO'. The lyrics are: 'Softly the shade of ev' - ning falls, Sprinkling the earth with dew - y tears, While nature's voice to slumber calls, And si - lence reigns a - mid the spheres.'

ALLEGRO.

WINCHELSEA. L. M.

M #

Prelleur.

11

3/4

In - cumbent on the bending sky, The Lord de - scended from on high, And bade the dark - ness of the pole, Be - neath his feet tremendous roll.

3/4

3/4

3/4

Detailed description: This is a musical score for the hymn 'Winchelsea'. It features a piano accompaniment with a treble and bass clef, and a vocal line in a single treble clef. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked 'ALLEGRO.' The lyrics are: 'In - cumbent on the bending sky, The Lord de - scended from on high, And bade the dark - ness of the pole, Be - neath his feet tremendous roll.'

CHORAL.

HAMSTER. L. M.

M b

C

How soon, O Lord, will life de - cay! How soon the world will pass a - way, Ah! what can mor - tal friends a - vail, When heart and strength and life shall fail

C

C

C

Detailed description: This is a musical score for the hymn 'Hamster'. It features a piano accompaniment with a treble and bass clef, and a vocal line in a single treble clef. The key signature has no sharps or flats (C major), and the time signature is common time (C). The tempo is marked 'CHORAL.' The lyrics are: 'How soon, O Lord, will life de - cay! How soon the world will pass a - way, Ah! what can mor - tal friends a - vail, When heart and strength and life shall fail'

Oh praise -- the - Lord in that - - blest place, - From whence his goodness large - ly flows; Praise him in heav'n where

UNISON.

he his face - - Un-veiled - - - in - - - per - - fect glo - - - ry - shows, Un - veiled in per - fect glo - - ry shows.

UNISON.

ALLEGRETTO.

NEW SABBATH. L. M.

M #

Isaac Smith. 13

For thee, - O God, - our constant praise, In Zi-on waits, thy cho - sen seat, Our promis'd al-tars we - will raise, And there our zeal-ous vows complete.

This musical score is for the hymn 'New Sabbath'. It is written in treble and bass clefs with a key signature of one sharp (F#) and a time signature of 3/4. The tempo is marked 'ALLEGRETTO.' The lyrics are: 'For thee, - O God, - our constant praise, In Zi-on waits, thy cho - sen seat, Our promis'd al-tars we - will raise, And there our zeal-ous vows complete.'

UN POCO ALLEGRETTO.

NEW BRIDGEPORT. L. M.

M #

How shall the sons of men - - ap - pear, Great God, be - fore thine aw - ful bar? - - How may the guilt-y hope - to find, Ac-cep - tance with th' e-ter - nal mind?

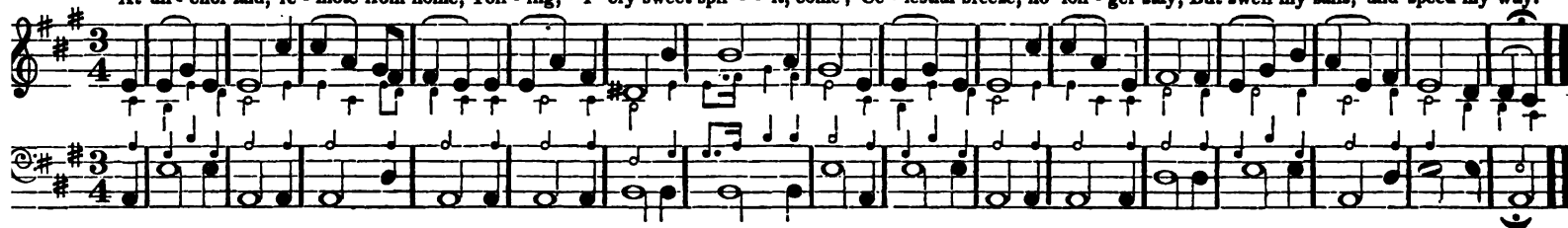
This musical score is for the hymn 'New Bridgeport'. It is written in treble and bass clefs with a key signature of one sharp (F#) and a time signature of 3/4. The tempo is marked 'UN POCO ALLEGRETTO.' The lyrics are: 'How shall the sons of men - - ap - pear, Great God, be - fore thine aw - ful bar? - - How may the guilt-y hope - to find, Ac-cep - tance with th' e-ter - nal mind?'

1 ALLEGRETTO MODERATO.

UNBRIDGE. L. M. M #



At an - chor laid, re - mote from home, Toil - ing, I cry sweet spir - it, come; Ce - lestial breeze, no lon - ger stay, But swell my sails, and speed my way.



ALLEGRETTO.

MUSIC. L. M. M #

Dr. Arne.
With alterations, from the Village Harmony.



All pow'r and grace to God - be - long, He is - my strength and he - my song; He comes, my Saviour from his throne, He comes to bring sal - va - tion down.



O hap - py day, that fix'd my choice, On thee my Sa - vior and my - God; - Well may this glow - ing heart re-

The first system of the musical score for 'Camden' features a vocal melody in the upper staves and piano accompaniment in the lower staves. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'O hap - py day, that fix'd my choice, On thee my Sa - vior and my - God; - Well may this glow - ing heart re-'. The system concludes with a repeat sign in the piano part.

SOLO. TUTTI.

- - joice, And tell its rap - tures all - a - - - broad, And tell its rap - - - tures all a - broad.

SOLO. TUTTI.

The second system of the musical score continues the composition. It includes a 'SOLO.' section for the vocal part and a 'TUTTI.' section for the piano accompaniment. The lyrics are: '- - joice, And tell its rap - tures all - a - - - broad, And tell its rap - - - tures all a - broad.'. The system concludes with a repeat sign in the piano part.

My God, in whom are all the springs, Of boundless love and grace unknown; Hide me be - neath thy spreading wings, Till the dark cloud is o - ver - blown.

This musical score is for the hymn 'MONMOUTH' in G major (one sharp) and common time. It is a choral setting with four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are: 'My God, in whom are all the springs, Of boundless love and grace unknown; Hide me be - neath thy spreading wings, Till the dark cloud is o - ver - blown.'

MODERATO.

NEW RALSTON. L. M.

M #

Hail ! hail once more aus - picious morn, On which our heavenly King was born; Let all on earth their voices raise, And sing loud anthems to his praise.

This musical score is for the hymn 'NEW RALSTON' in G major (one sharp) and common time. It is marked 'MODERATO'. It features four staves: two for the vocal parts and two for the piano accompaniment. The lyrics are: 'Hail ! hail once more aus - picious morn, On which our heavenly King was born; Let all on earth their voices raise, And sing loud anthems to his praise.'

Musical score for 'PARIS' in G major (one sharp) and 4/4 time. The score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are: 'Praise ye the Lord, 'tis good to raise, Our hearts and voi - ces in - his - praise; His nat - ure and his works in - vite, To make this du - ty our de - light.'

CHORAL

ARNSTADT. L. M. M b

Musical score for 'ARNSTADT' in B-flat major (two flats) and 4/4 time. The score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are: 'Re - mem - ber Lord, our mor - tal state, How frail our life—how short—the date! Where is the man that draws his breath, Safe from disease, secure from death?'



To thee, O Lord, I raise my cries, My fer-vent pray'r in mer-cy hear; For ru-in waits my trembling soul, If thou re-fuse a gracious ear.

UN POCO ALLEGRO. NORFOLK. L. M. M



Lord, I will bless thee all - - my days, The praise shall dwell up-on my tongue; My soul shall glo - - ry in thy grace, While saints rejoice to hear - - the song.

Now to the Lord a no - ble song, Awake my heart a - wake my tongue; Ho - san - na to th' e - ter - nal name, And all his boundless love proclaim.

UN POCO ALLEGRO.

LUTON. L. M. M

Burdor.

With all my pow'rs of heart and tongue, I'll praise my mak - er in my song, Angels shall hear the notes I raise, Ap - prove the song and join the praise

D

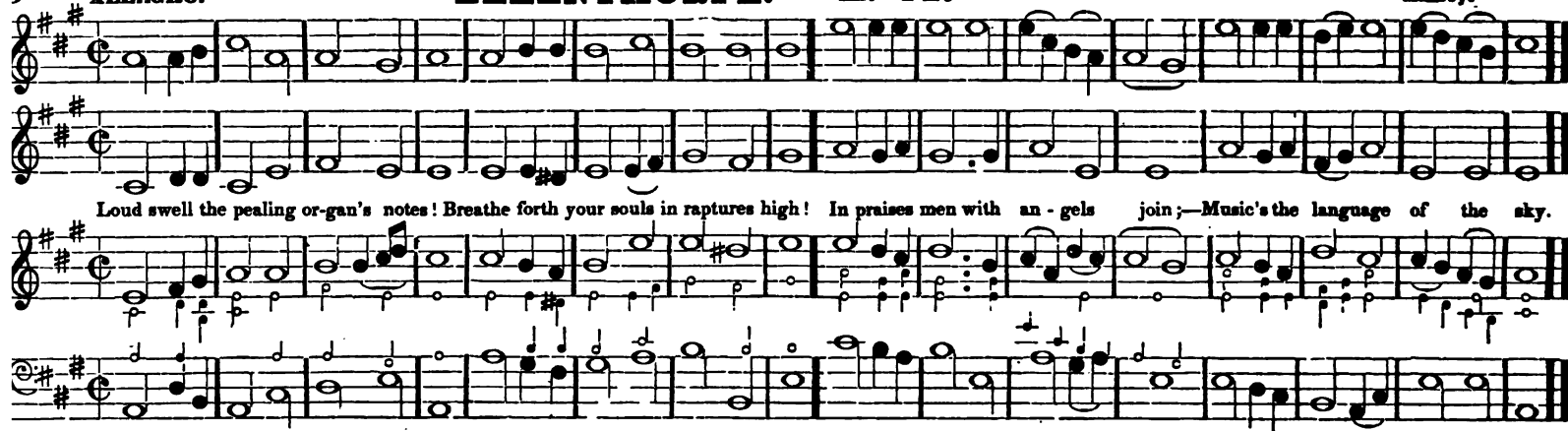
ALLEGRO.

ELLENTHORPE.

L. M.

M #

Linsley.



Loud swell the pealing or-gan's notes! Breathe forth your souls in raptures high! In praises men with an-gels join;—Music's the language of the sky.

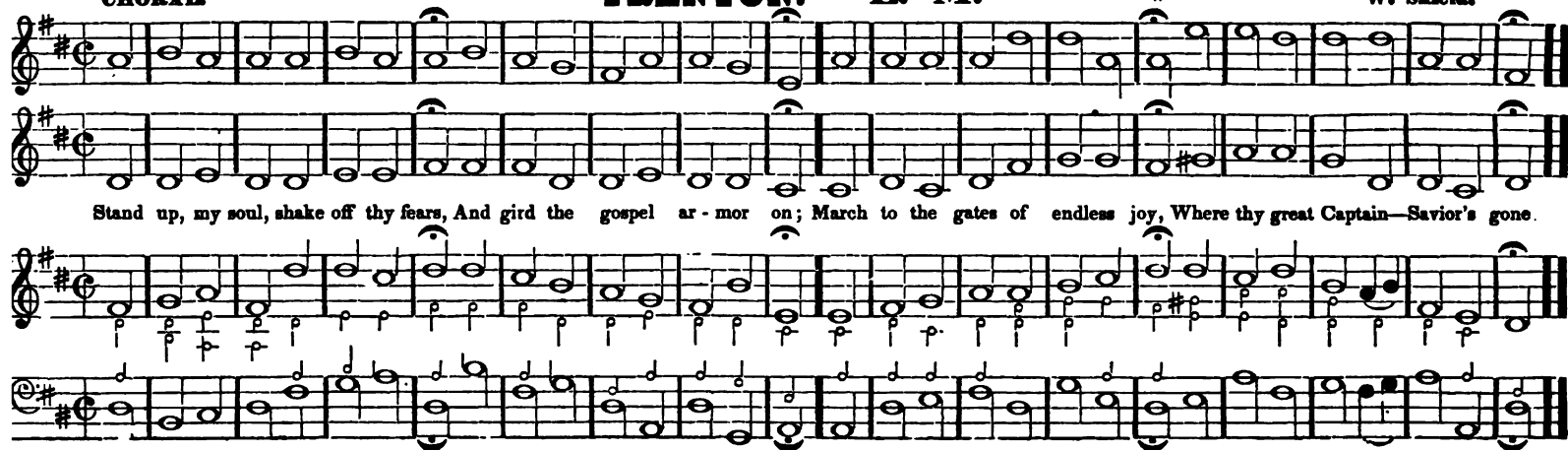
CHORAL.

TRENTON.

L. M.

M #

W. Shield.



Stand up, my soul, shake off thy fears, And gird the gospel ar-mor on; March to the gates of endless joy, Where thy great Captain—Savior's gone.

ALLEGRETTO.

PARK STREET. L. M.

M#

Venue.
No original Hymn.

21

No original Hymn.

M. TREBLE.

Hark! how the cho - - ral song - - of heav'n, Swells full of peace and joy - - - a - - - - bove.

The image shows a musical score for a piece titled "The Song of the Lutes". The score is written for four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "Hark! how they strike their gol - den harps, And raise their tune - ful notes - - of love, And raise their tune - - ful notes of love." The music is in a simple, folk-like style with a clear melody and accompaniment.

SOLO.
M. TREBLE OR TENOR. TUTTI.

My soul, in - spir'd with sa - cred love, God's ho - ly name for - ev - er bless; Of all his - fa - vors mind - ful - prove, And still thy grateful hand con - fess.

SOLO. TUTTI.

ALLEGRETTO MODERATO.

BATH. L. M.

M

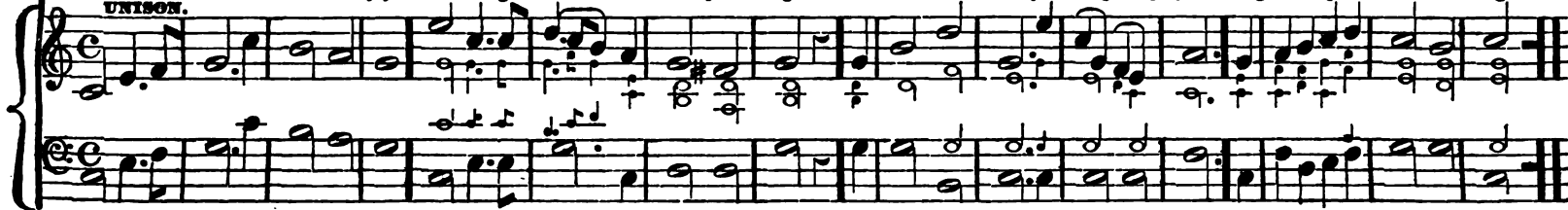
Oh let me, gracious Lord, ex - tend, My view to life's ap - proaching end! What are my day's? - a span their line; And what my age compared with thine.

UNISON.



Je-sus demands the voice of joy, Loud through the land let triumph ring; His hon-ors should your songs employ, Let glorious praises hail the King.

UNISON.

ALLEGRETTO
MODERATO.

ZION'S CHANT.

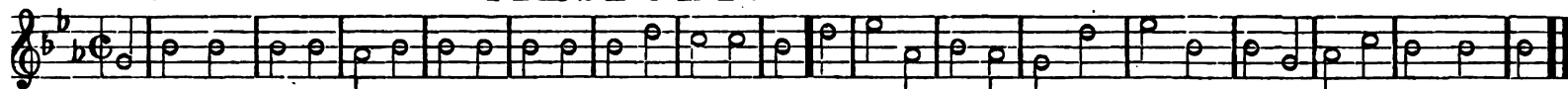
L. M.

M #

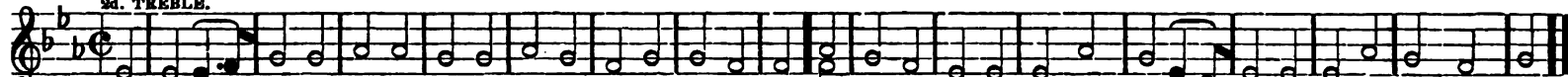
Hymn Chant.



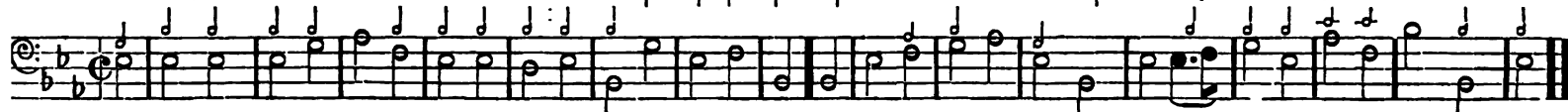
When we, our wearied limbs to rest, Sat down by proud Eu - phrates' stream, We wept with doleful thoughts op - prest, And Zi - on was our mournful theme.



2d. TREBLE.



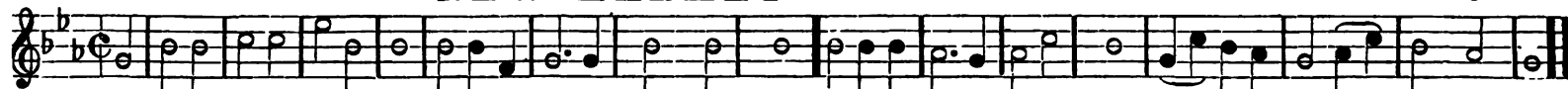
Je - - ho - vah reigns, his throne is high, His robes are light and majes - - ty; His glo - ries shine with beams so - bright, No - mor - tal can sus - tain the - sight.



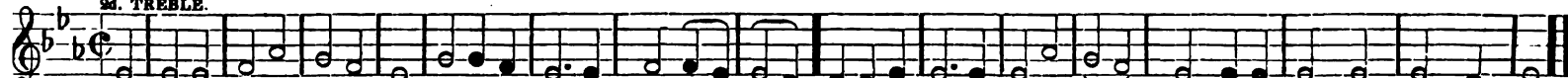
CHORAL STYLE.

NEW-MARKET. L. M. M #

Dr. Wainwright.



2d. TREBLE.



Thy mercies, Lord, shall be my song, My song on them shall ev - - er - - dwell; - To a - ges yet unborn, my tongue - Thy - never fail - ing truth shall tell.



ALLIANDO MODERATO.

MORNING HYMN. L. M.

M #

Costello.
From the Village Harmony.

25

M. TREBLE. **SOLO.** **TUTTI.**

The earth, O Lord, is ev - er thine, Its peopled realms, and weal - thy stores; Built - on - the floods - by power - di - vine, The waves are ramparts to - the shores.

SOLO. **TUTTI.**

ALLEGRETTO.

BRENTFORD. L. M.

M #

Harmo. Sacra. Minor.

SOLO. **M. TREBLE OR BASS.** **TUTTI.**

The earth, O Lord, is ev - er thine, Its peopled realms, and weal - thy stores; Built on - - the floods by power di - vine, The waves are ramparts to - - the shores.

SOLO. **TUTTI.**

Musical score for "The Holy City" in C major, 4/4 time. The score consists of two systems. The first system has two staves: a vocal staff (treble clef) and a piano accompaniment staff (grand staff). The second system also has two staves: a vocal staff (treble clef) and a piano accompaniment staff (grand staff). The lyrics are: "T'was by an or - der from the Lord, The ancient pro - phets spoke his word; His spir - it did their tongues inspire, And warm their hearts with heav'nly fire."

UN POCO ALLEGRETTO.

ITALY.

L. M.

Two Stanzas.

M #

By Zacchini.

From the Village Harmony.

Musical score for "Italy" in B-flat major, 3/4 time. The score consists of two systems. The first system has two staves: a vocal staff (treble clef) and a piano accompaniment staff (grand staff). The second system also has two staves: a vocal staff (treble clef) and a piano accompaniment staff (grand staff). The lyrics are: "Be - fore the heav'ns were spread abroad, From ev - er - lasting was the word; With God he was—the word was God! And must divinely be adored."

By his own pow'r were all things made, By him sup - port - ed all - things stand; He is the

The first system of the musical score for the second stanza. It consists of two staves. The upper staff is a vocal line in G major (one sharp) and 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The lower staff is a piano accompaniment in G major and 3/4 time, starting with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). The lyrics are written below the vocal staff.

whole - cre - a - - tion's head, And an - - gels fly at his com - mand, And an - - gels fly at his - command.

The second system of the musical score for the second stanza. It consists of two staves. The upper staff is a vocal line in G major (one sharp) and 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The lower staff is a piano accompaniment in G major and 3/4 time, starting with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). The lyrics are written below the vocal staff.

The first system of the musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written in a simple, hymn-like style with many whole and half notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

Sweet is the scene when christians die, When ho - ly souls re - tire to rest; How mildly beams the clos - ing eye, How gently heaves th'expir - ing breast!

Verse 3. 37-44 Stanzas.

ALLA CAPELLA.
UN POCO STACCATO.

NATIONAL CHANT. L. M.

M #

Second Stanza.

Each Stanza may be used separately.

The second system of the musical score also consists of four staves, following the same layout as the first system. The key signature remains one sharp (F#) and the time signature is common time (C). The melody and piano accompaniment continue the hymn's theme, with the piano part maintaining its characteristic rhythmic patterns.

Praise ye the Lord, ex - alt his name, While in his ho - ly courts ye wait, Ye saints, that to his house be - long, Or stand attending at his gate.

UN POCO STACCATO.

Triumphant smiles the vic - tor's brow, Fann'd by some guardian an - gels wing; O grave! where is thy vict'ry now, And where, O death where is thy sting?

ALLEGRO MODERATO.

PORTUGAL. L. M.

M #

T. Thayer.

29

SOLO.

How love - ly, how di - vine - ly sweet, O Lord, thy sa - cred courts ap - pear! Fain

SOLO.

TUTTI.

would my long - ing pas - sions meet, The glo - ries of thy pres - ence there.

TUTTI.

Go, worship at - Im - manu-el's - feet, See in - his face what won - - ders meet; Earth is - too nar - row to - - ex - - press, His - worth his

CODA ANTHEM.

glo - - ry or - - his grace, His worth, his glo - - ry or - - his grace. Blessed be the Lord God of Is ra - el, A - - - - men.

FF ALLO: VIVACE.

HYMN FINE.

FF

ANDANTE.

WINCHESTER. L. M.

M #

Old German Choral, altered by Dr. Craft. 31

My God, accept my early vows, Like morning incense in - thy house, And let my mighty worship rise, Sweet as the ev'ning sacri - fice.

ALLEGRO.

ALFRETON. L. M.

M #

W. Beestall.

Great God, whose u - ni - ver - sal sway, The known and unknown worlds o - bey; Now give the kingdom to thy Son, - Extend his pow'r, exalt his throne.

ORGAN

Lord, thou hast called thy grace to mind, Thou hast reversed our hea- vy doom; So God for- gave, when Israel sinned, And brought his wand'ring captives home.

UN POCO STACCATO.

ALTA BREVE.

CATHEDRAL CHANT. L. M.

M #

Hymn Chant.

I will ex- tol thee, Lord, on high, At thy command dis- ce- ses fly; Who, but a God, can speak and save, From the dark bor- ders of the grave?

UNISON.

UN POCO STACCATO.

ALLEGRO.

ROTHWELL. L. M.

M #

33

Now to the Lord a no - ble song! A - wake my soul, a - wake my tongue; Ho - san - na to th'e - ter - nal name, And all his boundless love pro - claim.

UNISON.

The musical score for 'ROTHWELL' is in 3/4 time, key of B major (one sharp). It features a vocal melody and a piano accompaniment. The lyrics are: 'Now to the Lord a no - ble song! A - wake my soul, a - wake my tongue; Ho - san - na to th'e - ter - nal name, And all his boundless love pro - claim.' The piano part includes a unison section.

ALLEGRETTO.

HEIDELBERG. L. M.

M #

He lives—the great Re - deem - er lives! What joy the blest as - sur - ance gives! And now, be - fore - his fath - er God, He pleads the merits of - his blood.

The musical score for 'HEIDELBERG' is in 3/4 time, key of B major (one sharp). It features a vocal melody and a piano accompaniment. The lyrics are: 'He lives—the great Re - deem - er lives! What joy the blest as - sur - ance gives! And now, be - fore - his fath - er God, He pleads the merits of - his blood.'

He reigns, the Lord, the Sa - viour reigns, Sing to his name in lof - - ty strains; Let all the earth in songs rejoice, And

The first system of the musical score for 'South Boston'. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'ALLEGRO MODERATO.' The lyrics are: 'He reigns, the Lord, the Sa - viour reigns, Sing to his name in lof - - ty strains; Let all the earth in songs rejoice, And'.

in his praise ex - alt their voice. Let all the earth in songs rejoice, And in his praise ex - - alt their voice.

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are: 'in his praise ex - alt their voice. Let all the earth in songs rejoice, And in his praise ex - - alt their voice.' The system ends with a double bar line.

M. TREBLE

Praise ye the Lord—my heart - shall - join, In work so - pleas - ant, - - so - - - di - - - vine; My days of - praise shall

This system contains the first staff (Soprano), the second staff (Treble, labeled 'M. TREBLE'), and the piano accompaniment (Grand staff). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the treble staff.

SOLO. TUTTI.

ne'er - be - past, While life, - - and - thought, and - be - - - ing - - last, While life, and - thought, - and - be - ing last.

SOLO. TUTTI.

This system contains the continuation of the first staff (Soprano), the second staff (Treble, with 'SOLO.' and 'TUTTI.' markings), and the piano accompaniment (Grand staff, also with 'SOLO.' and 'TUTTI.' markings). The lyrics continue below the treble staff.

SOLO. 2d TREBLE or TENOR.

When I sur - - vey the wond' - rous Cross, On which the Prince of glo - - ry died; My rich - - est gain I count - but loss, And

ORGAN.

TUTTI.

pour con - tempt on all - my pride. My rich - est gain I count but loss, And pour con - - tempt on all - my pride.

TUTTI.

ALLEGRETTO.

BLUE HILL. L. M. M #

37

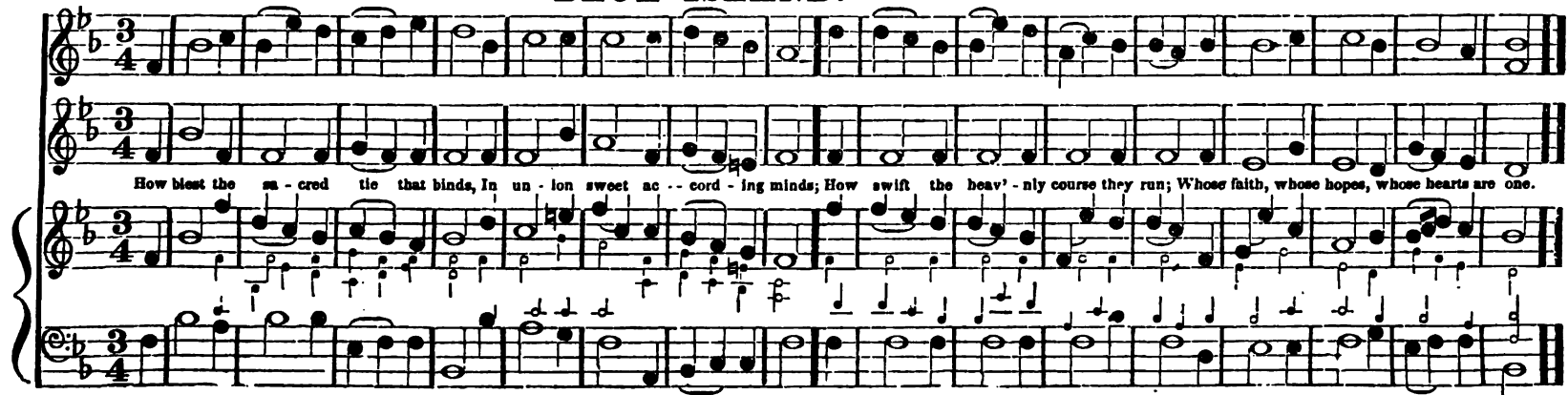
34 TREBLE.



Jesus! And shall it ev - er be, A mor - tal man a - sham'd of thee; A - sham'd of thee whom angels praise, Whose glo - ries shine through endless days.

ALLEGRO MODERATO.

BLUE ISLAND. L. M. M #



How blest the sa - cred tie that binds, In un - ion sweet ac - cord - ing minds; How swift the heav' - nly course they run; Whose faith, whose hopes, whose hearts are one.

38 UN POCO ALLEGRO.

SEASONS. L. M. M

Playel.
Not an original Hymn.

Thy goodness Lord doth crown the year, Thy paths drop fatness all - a - round; And barren wilds - thy praise - declare, And vo - cal hills - return the sound.

SOLO. TUTTI.

SOLO. TUTTI.

ALLEGRETTO MODERATO.

EVENING HYMN. L. M. M b

J. Clark.

Sleep, downy sleep, come close my eyes, Tir'd with be - hold - ing van - i - ties! Welcome, sweet sleep, that driv'st away, The toils and follies of - the day.

MODERATO.

EFFINGHAM. L. M.

M #

39

At an - chor laid, re - mote from home, Tell - ing I cry, sweet spi - rit come; Ce - les - tial breeze, no long - er stay, But swell my sails and speed my way.

SOLO. Tenor or Sd. Treble. TUTTI.

SOLO. ORGAN. TUTTI.

Detailed description: This musical score is for the hymn 'Effingham' in the key of D major (one sharp) and 3/4 time. It is marked 'MODERATO'. The score is arranged for four parts: Soprano (top staff), Tenor or Soprano Alto (second staff), Organ (third staff), and Bass (bottom staff). The lyrics are: 'At an - chor laid, re - mote from home, Tell - ing I cry, sweet spi - rit come; Ce - les - tial breeze, no long - er stay, But swell my sails and speed my way.' The organ part features a prominent melody in the right hand and accompaniment in the left hand. The vocal parts enter in the second measure and continue throughout the piece.

ALLEGRO ASSAI

WITTINGTON. L. M.

M #

When I sur - vey the wond'rous cross, On which the Prince of glo - ry died; My rich - est gain I count my loss, -- And pour contempt on all my pride.

Detailed description: This musical score is for the hymn 'Wittington' in the key of D major (one sharp) and common time (C). It is marked 'ALLEGRO ASSAI'. The score is arranged for four parts: Soprano (top staff), Alto (second staff), Organ (third staff), and Bass (bottom staff). The lyrics are: 'When I sur - vey the wond'rous cross, On which the Prince of glo - ry died; My rich - est gain I count my loss, -- And pour contempt on all my pride.' The organ part features a lively melody in the right hand and accompaniment in the left hand. The vocal parts enter in the second measure and continue throughout the piece.

From deep dis-tress, and trou-bled thoughts, To thee, my God, I rais'd my cry; If thou se-verely mark our faults, Oh! who could stand be-fore thine eye?

ALLEGRO MODERATO.

SHOEL. L. M.

M

Shoel.

2d. Treble.

In-dul-gent Lord, thy goodness reigns Through all the wide, ce-les-tial plains; And thence the streams redundant flow, And cheer th'abodes of men below.



O come, loud anthems let us sing, Loud thanks to our Al-mighty King! For we our voices high should raise, When our sal-va-tion's rock we praise.

UN POCO ALLEGRO.

STODDARD. L. M.

M

Stevenson.
With alterations.


Great God, in-dulge my humble claim, Thou art my hope—my joy—my rest; The glo-ries that com-pose thy name, Stand all en-gag'd to make me blest.

2 **ANDANTINO CHORALMENTE.**

BABYLON. L. M. M b

German Choral.
Altered by Ravenscroft.

Four staves of music in G major (one flat) and 3/4 time. The first staff is the vocal melody. The second staff contains the lyrics. The third and fourth staves provide harmonic accompaniment. The lyrics are: "Show pi - ty, Lord! O Lord, for - give! Let a re - pent - ing sin - ner live! Are not thy mercies large and free? May not a sin - ner trust in thee?"

Show pi - ty, Lord! O Lord, for - give! Let a re - pent - ing sin - ner live! Are not thy mercies large and free? May not a sin - ner trust in thee?

UN POCO ALLEGRO.

LEEDS. L. M. M #

Dr. Madan.

Four staves of music in D major (two sharps) and 3/4 time. The first staff is the vocal melody. The second staff contains the lyrics. The third and fourth staves provide harmonic accompaniment. The lyrics are: "Great God, to thee my ev' - ning song With humble grat - i - tude I raise; O let thy mer - cy tune my tongue, And fill my heart with live - ly praise."

Great God, to thee my ev' - ning song With humble grat - i - tude I raise; O let thy mer - cy tune my tongue, And fill my heart with live - ly praise.

First system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked 'UN POCO ALLEGRO.' The lyrics are: 'O all ye peo - ple shout and sing, Ho - san - na - to your heav'n - ly - King, Where'er the - suns bright'. The word 'UNISON' is written above the piano part in the middle of the system.

O all ye peo - ple shout and sing, Ho - san - na - to your heav'n - ly - King, Where'er the - suns bright

UNISON

Second system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4. The lyrics are: 'glo - - ries shine, Ye nations, praise his name di - vine, Ye na - tions - praise his - name di - vine.' The system ends with a double bar line.

glo - - ries shine, Ye nations, praise his name di - vine, Ye na - tions - praise his - name di - vine.

WARRINGTON. L. M.

M #

Just are thy ways, and true - thy word, Great rock of my - se - cure a - bode; Who is a God be - side the Lord, Or where's a re - fuge like our God.

The musical score for 'WARRINGTON. L. M.' is written in treble and bass clefs, 3/4 time, with a key signature of one sharp (F#). The tempo is marked 'ALLEGRO ASSAI.' The lyrics are: 'Just are thy ways, and true - thy word, Great rock of my - se - cure a - bode; Who is a God be - side the Lord, Or where's a re - fuge like our God.'

ALLEGRO.

PIESGROVE. L. M.

M #

A - wake, my tongue thy tribute bring, To him who gave thee pow'r - to sing; Praise him who is all praise a - bove, The source of wis - dom and of love.

The musical score for 'PIESGROVE. L. M.' is written in treble and bass clefs, 3/4 time, with a key signature of one sharp (F#). The tempo is marked 'ALLEGRO.' The lyrics are: 'A - wake, my tongue thy tribute bring, To him who gave thee pow'r - to sing; Praise him who is all praise a - bove, The source of wis - dom and of love.'

Je - ho - vah reigns - - his throne is high, His robes - are light - - and maj - es - - ty; His glo - ry

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'ALLEGRETTO.' and the meter is 'L. M.' (Long Meter). The music features a melody with various note values including eighth and sixteenth notes, and rests. The lyrics are written below the vocal staves.

shines - - with beams so bright, No mor - tal can - - sus - tain the sight, No mor - - tal can sustain the sight.

UNISON.

The second system of the musical score continues the composition with four staves. It includes the same vocal and piano parts. The lyrics continue from the first system. The word 'UNISON.' is written below the piano part, indicating a point where the vocal parts may join. The musical notation includes various note values and rests, maintaining the 2/4 time signature.

Let ev' - - ry - crea - ture rise - - and - bring, Pe - - cu - - liar - hon - ors to - - our - King;

The first system of the musical score for 'Old Litchfield'. It consists of four staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the lyrics are placed below it. The accompaniment is written on the bottom two staves.

An - gels - de - scend - with songs - - a - - gain, And earth - re - peat the - loud A - men.

The second system of the musical score. It also consists of four staves in the same key signature and time signature as the first system. The melody continues on the top staff, with lyrics below it. The accompaniment continues on the bottom two staves.

CHORAL.

OLD GROTON. L. M. M b

47

Re - member, Lord, our mor - tal state, How frail our life, how short the date, Where is the man that draws his breath, Safe from disease, se - cure from death.

This musical score is for a choral piece titled 'OLD GROTON' in Long Meter (L. M.) with a key signature of one flat (M b). It consists of four staves. The top two staves are for voices, and the bottom two are for piano accompaniment. The lyrics are: 'Re - member, Lord, our mor - tal state, How frail our life, how short the date, Where is the man that draws his breath, Safe from disease, se - cure from death.'

ALLO MODERATO.

ISLINGTON. L. M. M

This life's a dream, an emp - ty show, But the bright world to which I go, Hath joys sub - stan - tial and sin - cere, When shall I wake, and find me there?

This musical score is for a piece titled 'ISLINGTON' in Long Meter (L. M.) with a key signature of one sharp (M #). It is marked 'ALLO MODERATO.' and consists of four staves. The top two staves are for voices, and the bottom two are for piano accompaniment. The lyrics are: 'This life's a dream, an emp - ty show, But the bright world to which I go, Hath joys sub - stan - tial and sin - cere, When shall I wake, and find me there?'

SOLO. TUTTI.

A - rise! a - rise!—with joy sur - vey, The glory of the lat - ter day; Al - rea - dy is the dawn be - gun, Which marks at hand a ris - ing sun.

UNISON. SOLO. TUTTI. FINE.

ALLA CAPELLA. MELANCHTHON. L. M.

M #

Second Stanza.

Ye migh - ty ru - lers of the land, Give praise and glo - ry to the Lord; And while be - fore his throne ye stand, His great and pow'r - ful acts re - cord.

ALLEGRETTO.

ANGEL'S HYMN. L. M.

M #

W. Tansur.
From the Village Harmony.

49

Now, in the heat of youth - ful blood, Remem - ber your Cre - a - - tor, God; Be - hold the months come hast'ning on, When you shall say, my joys - are gone!

ALLEGRO.

BROOKFIELD. L. M.

M b

W. Billings.

How long, O Lord, shall - - I - complain, Like one - that seeks his God in - vain? How long shall I - thine ab - sence mourn, And still - des - pair - of thy re - turn?

So let our lips and lives express, The ho - ly gospel we pro-fess; So let - our works and virtues shine, To prove the doctrine all - di - vine.

UN POCO STACCATO.

CHORAL.

NAZARETH, L. M.

M

S. Webbe.

Re - turn my soul and sweetly rest, On thy al - migh - ty Fa - ther's breast; The bounties of his grace a - dore, And count his wond - 'rous mer - cies o'er.

ALLEGRO.

ATLANTIC. L. M.

M #

George Oates.

51

Come, O my soul, in as - cred lays, Attempt thy great Cre - a - tor's praise: But oh! what tongue can speak his fame, What mor - tal verse can reach the theme.

CHORAL.

St. PAUL'S. L. M.

M #

Dr. Green.

Great source of life, our souls con - fess, The va - ri - ous riches of thy grace; Crown'd with thy mercy, we re - joice, And in thy praise ex - alt our voice.

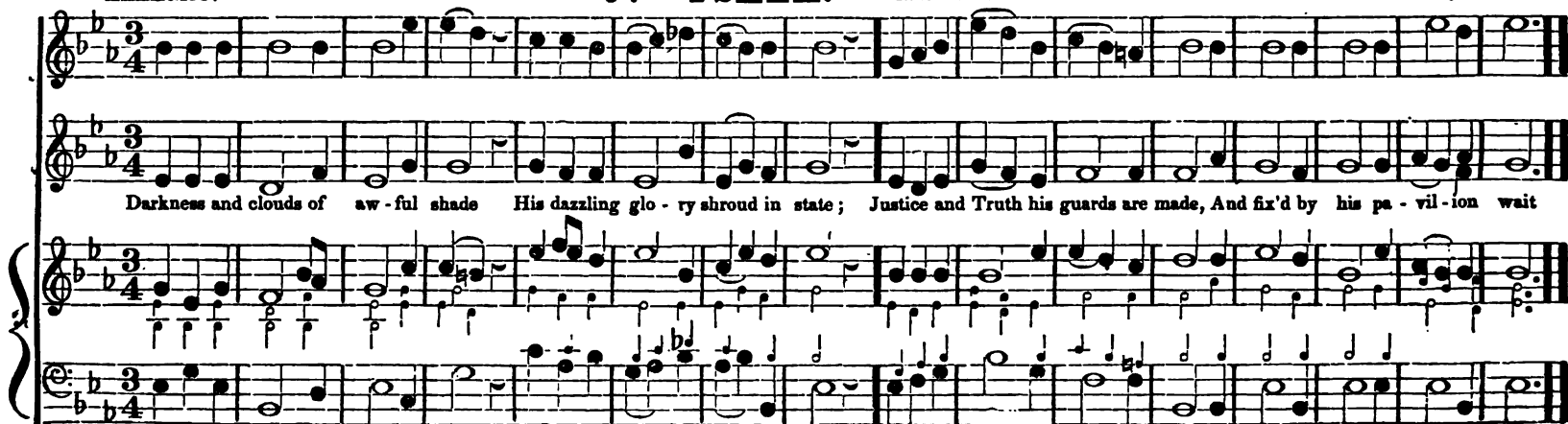


O thou, to whose all searching sight, The darkness shineth as the light; Search, prove my heart, it pants for thee, O burst these bands and set me free.

ALLEGRO.

97th PSALM. L. M. M

Tuckey.



Darkness and clouds of aw - ful shade His dazzling glo - ry shroud in state; Justice and Truth his guards are made, And fix'd by his pa - vil - ion wait

UN POCO ALLEGRETTO.

ALL SAINTS. L. M.

M #

W. Knapp.

53

There is a God that reigns a - bove, Lord of the heav'ns, and earth, and seas; I fear his wrath, I ask his love, And with my lips I sing his praise

This musical score is for the hymn 'All Saints' by W. Knapp. It is in the key of D major (indicated by two sharps) and 3/4 time. The tempo is 'UN POCO ALLEGRETTO'. The score is written for four parts: Soprano, Alto, Tenor, and Bass. The lyrics are: 'There is a God that reigns a - bove, Lord of the heav'ns, and earth, and seas; I fear his wrath, I ask his love, And with my lips I sing his praise'. The music features a variety of note values including eighth, quarter, and half notes, with some rests.

UN POCO ALLEGRO.

WELLS. L. M.

M #

Holdrad.

Life, is the time to serve the Lord, The time t'in - sure the great re - ward; And while the lamp holds out to burn, The vi - lest sin - ner may re - turn.

This musical score is for the hymn 'Wells' by Holdrad. It is in the key of D major (indicated by two sharps) and 3/4 time. The tempo is 'UN POCO ALLEGRO'. The score is written for four parts: Soprano, Alto, Tenor, and Bass. The lyrics are: 'Life, is the time to serve the Lord, The time t'in - sure the great re - ward; And while the lamp holds out to burn, The vi - lest sin - ner may re - turn.' The music features a variety of note values including eighth, quarter, and half notes, with some rests.

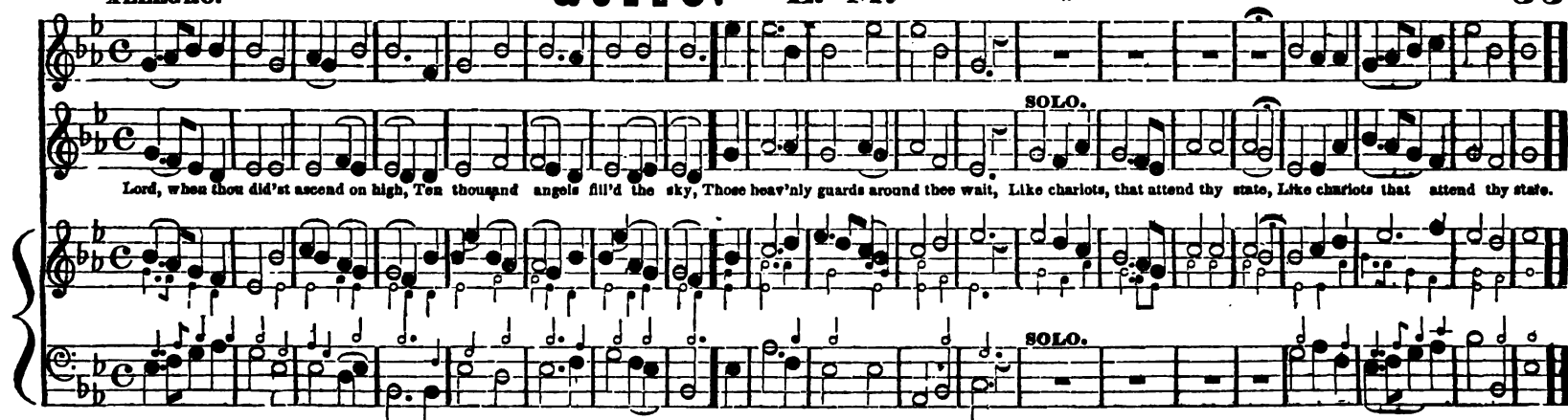
No more my God, I boast no more, Of all the du-ties I have done; I quit the hopes I

held be-fore, To trust the mer-its of thy son, To trust the mer-its of thy son.

ALLEGRO.

QUITO. L. M. M

55



SOLO.

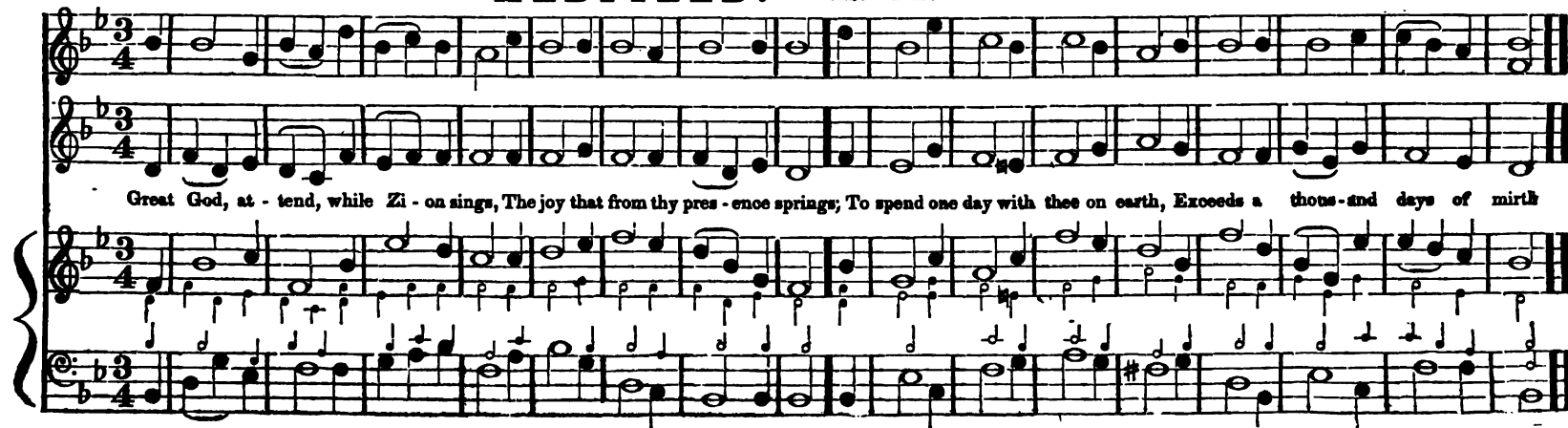
Lord, when thou did'st ascend on high, Ten thousand angels fill'd the sky, Those heav'nly guards around thee wait, Like chariots, that attend thy state, Like chariots that attend thy state.

SOLO.

ALLEGRETTO MODERATO.

MEDFIELD. L. M. M

W. Billings.



Great God, at - tend, while Zi - on sings, The joy that from thy pres - ence springs; To spend one day with thee on earth, Exceeds a thous - and days of mirth

ALLEGRETTO.

How oft have sin and satan strove, To rend my soul from thee my God? But e - ver - last - ing is thy love, And Je - sus seals it with his blood.

The musical score for 'Blue Mountain' is written for voice and piano. It features a treble and bass staff for the voice, and a grand staff (treble and bass) for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'ALLEGRETTO.' The lyrics are: 'How oft have sin and satan strove, To rend my soul from thee my God? But e - ver - last - ing is thy love, And Je - sus seals it with his blood.'

MARBLEHEAD. L. M. NEW

ALLEGRO.

Praise ye the Lord! let praise em - ploy In his own courts your songs of joy; The spacious fir - ma - ment around, Shall ec - ho back the joy - ful sound.

The musical score for 'Marblehead' is written for voice and piano. It features a treble and bass staff for the voice, and a grand staff (treble and bass) for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'ALLEGRO.' The lyrics are: 'Praise ye the Lord! let praise em - ploy In his own courts your songs of joy; The spacious fir - ma - ment around, Shall ec - ho back the joy - ful sound.'

VIVACE.

MISSIONARY CHANT. L. M.

M #

From the American Harp. 57

Ye Christian he-roes, go pro-claim, Sal-vation in Im-manuel's name; To distant climes the tidings bear, And plant the rose of Sharon there.

MODERATO.

MOUNT VERNON. L. M.

M b

Pre-serve me, Lord, in time-of need, For suc-cour to thy throne I flee; But have no merits there to plead, My goodness cannot reach to thee.

The praise of Zi - on waits for thee, Great God—and praise becomes thy house; There shall thy saints thy glo - ry see, And there - perform their public vows.

ALLEGRETTO.

LINTON. L. M.

M

G. R. Jackson.

No change of time shall ev - er shock, My firm af - fection, Lord, - to thee; For thou - hast al - ways been - a rock, A fortress and - de - fence to me.

UN POCO ALLEGRETTO.
QUASI ANDANTINO E RISOLUTO.

COLUMBIA. L. M. M #

59

SOLO. TUTTI.

Ye nations round - the earth - rejoice, Before the Lord, your sov'reign King; Serve him with cheerful heart and voice, With all your tongues his glory sing.

UNISON. SOLO. TUTTI.

This musical score is for the hymn 'Columbia'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature is one sharp (F#) and the time signature is 2/4. The tempo and mood are indicated as 'UN POCO ALLEGRETTO. QUASI ANDANTINO E RISOLUTO.'. The score includes markings for 'SOLO.' and 'TUTTI.' sections, as well as a 'UNISON.' section for the piano part. The lyrics are: 'Ye nations round - the earth - rejoice, Before the Lord, your sov'reign King; Serve him with cheerful heart and voice, With all your tongues his glory sing.'

CHORAL. OLD HUNDRED. L. M. M # Martin Luther.
New Harmonized.

ALTO or SECOND TREBLE.

Be thou, O God, ex - alt - ed high. And as thy glo - ry fills the sky; So let it be on earth dis - play'd, Till thou art here as there o - bey'd.

This musical score is for the hymn 'Old Hundred'. It is a choral setting with an alto or second treble part. The key signature is one sharp (F#) and the time signature is 2/4. The hymn is attributed to Martin Luther and is a new harmonization. The lyrics are: 'Be thou, O God, ex - alt - ed high. And as thy glo - ry fills the sky; So let it be on earth dis - play'd, Till thou art here as there o - bey'd.'

Before the heav'ns were spread a - broad, From ev-er - last - ing was the word; With God he was, the word was God, And must di - vine-ly be a - dor'd.

STACCATO.

CHORAL**NEW HUNDRED. L. M.****M #**

Be thou, O God, ex - alt - ed high, And as thy glo-ry fills the sky; So let it be on earth dis - play'd, Till thou art here as there o - bey'd.

Ye na - tions round the earth rejoice, Be - fore the Lord, your sov' reign king; Serve him with cheerful heart and voice, With all your tongues his glory sing.

CRESC.

CRESC.

This musical score is for the hymn 'OLYMPUS' in D major (one sharp) and 4/4 time. It is marked 'ALLEGRO ASSAI'. The score is written for a four-part vocal setting (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part features a harp-like texture with arpeggiated chords. The lyrics are: 'Ye na - tions round the earth rejoice, Be - fore the Lord, your sov' reign king; Serve him with cheerful heart and voice, With all your tongues his glory sing.' There are two 'CRESC.' (crescendo) markings in the piano part.

Fountain of bles - sing! ev - er blest, Pos - sessing all, of all pos - sessed; By whom the whole cre - a - tion's fed, Give me each day my dai - ly bread.

This musical score is for the hymn 'FOUNTAIN' in D major (one sharp) and 4/4 time. It is marked 'ALLEGRO.' and is attributed to Leach. The score is written for a four-part vocal setting (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part features a harp-like texture with arpeggiated chords. The lyrics are: 'Fountain of bles - sing! ev - er blest, Pos - sessing all, of all pos - sessed; By whom the whole cre - a - tion's fed, Give me each day my dai - ly bread.'

Broad is the road that leads to death, And thousands walk to - geth - er there; But wis - dom shows a nar - row path, With here and there a trav - el - - ler.

UN POCO STACCATO.

UN POCO ALLEGRETTO.

PRISCILLA.

L. M.

M #

From the American Harp.

SOLO. TUTTI. *p*

, Come in thou bles - sed of the Lord, Oh come - - in Je - sus pre - cious - name; We welcome thee with one ac - cord, And trust the Sa - viour does the same.

SOLO. TUTTI. *p*

ALLEGRETTO.

SOMERSET STREET. L. M.

M #

63

How pleasant, how di - vinely fair, O Lord of hosts, thy dwellings are; With long de - sire my spir - it faints, To meet th'as - sem - blies of - thy saints.

SOLO. M. TREBLE TUTTI.

SOLO. TUTTI.

Detailed description: This is a musical score for a hymn. It features a piano accompaniment on the left and a vocal melody on the right. The piano part is written in treble and bass staves with a 3/4 time signature. The vocal part is written in a single treble staff with a 3/4 time signature. The key signature has one sharp (F#). The tempo is marked 'ALLEGRETTO.' and the meter is 'L. M.' (Long Meter). The score includes a solo section for the male treble voice and a tutti section for the full choir. The lyrics are: 'How pleasant, how di - vinely fair, O Lord of hosts, thy dwellings are; With long de - sire my spir - it faints, To meet th'as - sem - blies of - thy saints.'

ALLEGRETTO.

ANTIGUA. L. M.

M #

High in the heav'ns, e - ternal God, Thy goodness in - full glo - ry shines; Thy truth shall break through ev' - ry cloud, That veils and dar - kens thy designs.

Detailed description: This is a musical score for a hymn. It features a piano accompaniment on the left and a vocal melody on the right. The piano part is written in treble and bass staves with a 2/4 time signature. The vocal part is written in a single treble staff with a 2/4 time signature. The key signature has one sharp (F#). The tempo is marked 'ALLEGRETTO.' and the meter is 'L. M.' (Long Meter). The score includes a solo section for the male treble voice and a tutti section for the full choir. The lyrics are: 'High in the heav'ns, e - ternal God, Thy goodness in - full glo - ry shines; Thy truth shall break through ev' - ry cloud, That veils and dar - kens thy designs.'

The Lord pro - claims his pow'r - a - loud, Up - on the o - cean and the land; His voice divides the wat - 'ry cloud, And lightning's blaze - at his command.

This musical score is for a hymn in G major (one sharp) and 4/4 time. It is marked 'ALLEGRO ASSAI'. The score is written for four parts: Soprano, Alto, Tenor, and Bass. The lyrics are: 'The Lord pro - claims his pow'r - a - loud, Up - on the o - cean and the land; His voice divides the wat - 'ry cloud, And lightning's blaze - at his command.'

ALLEGRO MODERATO.

PRAISE. L. M.

M

Give to our God im - mor - tal praise; Mercy and truth - - are all his ways; Give to the Lord of lor's - - - renown, The King of king's with glory crown.

This musical score is for a hymn in G major (one sharp) and 4/4 time. It is marked 'ALLEGRO MODERATO'. The score is written for four parts: Soprano, Alto, Tenor, and Bass. The lyrics are: 'Give to our God im - mor - tal praise; Mercy and truth - - are all his ways; Give to the Lord of lor's - - - renown, The King of king's with glory crown.'

ANDANTINO.

POMFRET. L. M.

M #

Cecil.
With alterations.

65

First system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'ANDANTINO.' and the meter is 'L. M.' (Long Measure). The music begins with a treble clef and a key signature of one sharp. The vocal melody starts with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

O Lord! in whom are all the - springs, - Of bound - less love - and grace un - known, Hide me be -

Second system of the musical score. It continues the four-staff format. The vocal parts have a 'SOLO.' section followed by a 'TUTTI.' section. The piano accompaniment also has a 'SOLO.' section followed by a 'TUTTI.' section. The music concludes with a double bar line. The tempo is marked 'ANDANTINO.' and the meter is 'L. M.' (Long Measure). The key signature is one sharp (F#) and the time signature is 2/4. The vocal melody continues with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

- neath thy spread - ing wings, Till this dark - cloud - be - - o - - ver - blown, Till this dark cloud be - - o - ver blown.

CHESTNUT STREET. L. M.

M #

Great is the Lord, ex - alt - ed high, A - - bove all pow'rs, and ev - ry throne; What e'er he please, in earth or sea, Or heav'n or hell, his hand hath done.

UNISON. SOLO. TUTTI.

SOLO. 2d. TREBLE. TUTTI.

UN POCO ALLEGRETTO.

CHAPEL STREET. L. M.

M #

W. Mather.

E - ter - nal source of ev - ry joy, Well may thy praise our lips em - ploy; Thy goodness crowns the roll - ing year, While in thy tem - ple we ap - pear.

UNISON. SOLO. TUTTI.

SOLO. 2d. TREBLE. TUTTI.

Be - hold, the blind their sight re - ceive! Be - hold the dead a - wake and live! The dumb speak wonders, and the lame, Leap like the hart, and bless his name.

This musical score is for a hymn chant in the key of D major (two sharps) and common time (C). It is marked 'ALLA BREVE'. The score consists of four staves. The first two staves are for the vocal parts, featuring a melody with various note values including minims, crotchets, and quavers. The last two staves are for the piano accompaniment, with the left hand playing a steady bass line and the right hand providing harmonic support with chords and moving lines. The lyrics are written below the vocal staves.

ALLEGRO MODERATO. **WARD. L. M.** M # *An original Hymn tune.*

There is a stream, whose gentle flow - Sup - plies the ci - ty - - of - - our - God; Life, love, and joy still glid - ing through, And wat'ring our di - vine a - bode.

This musical score is for a hymn tune in the key of D major (two sharps) and common time (C), marked 'ALLEGRO MODERATO'. It consists of four staves. The first two staves are for the vocal parts, with a melody that includes some triplet rhythms. The last two staves are for the piano accompaniment, featuring a more active and rhythmic accompaniment than the first piece, with many eighth and sixteenth notes. The lyrics are written below the vocal staves.

God in his earth - ly tem - ple - - lays, Founda - tion for his heav'nly praise; He likes the tents of

The first system of the musical score for 'OPORTO'. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is common time (C). The lyrics are written below the vocal staves.

Ja - - cob well, But still - in - - Zi - on loves - to - - dwell, But still in - - Zi - on - loves to dwell.

SOLO.

SOLO.

The second system of the musical score. It continues with four staves. The vocal melody is on the top two staves, and the piano accompaniment is on the bottom two. The lyrics continue below the vocal staves. There are two 'SOLO.' markings above the vocal staves, indicating solo passages for the voice.

SOLO. **TUTTI.**

4 The flow'ry spring, at God's command, Perfumes the air, and paints the land; The sum-mer rays - with vig - or - shine, To raise the corn, and cheer the vine. -

SOLO. **TUTTI.**

CHORAL. **WEST STREET.** L. M. M # *German Choral. With alterations.*

Where shall we go to seek and find A hab-i-ta-tion for our God; A dwelling for th' Eter-nal mind, A-mong the sons of flesh and blood?

On God - the race of man depends, Far as the earth's re - motest ends; At his command the morning ray, Smiles in the east, and leads - - the day.

This musical score is for the hymn 'Rockingham'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'UN POCO ALLEGRETTO.' The lyrics are: 'On God - the race of man depends, Far as the earth's re - motest ends; At his command the morning ray, Smiles in the east, and leads - - the day.'

ALLEGRETTO.

TREMONT STREET. L. M.

M

Shall this vile race - of flesh - and blood, Contend with their Cre-a - - tor, God? Shall mor - tal worms presume - to be, More ho - ly, wise, or just, than he?

This musical score is for the hymn 'Tremont Street'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'ALLEGRETTO.' The lyrics are: 'Shall this vile race - of flesh - and blood, Contend with their Cre-a - - tor, God? Shall mor - tal worms presume - to be, More ho - ly, wise, or just, than he?'

MODERATO

ST. GEORGE'S. L. M.

M #

Stanley. 71

Re - tire, O sleep, from ev - ry eye! the ris - ing morn - ing re - ap - pears; The sun as - cends the dappled sky, And drinks cre - ations dew - y tears.

ALLEGRO.

ST. PETER'S. L. M.

M #

Harwood.

SOLO. TUTTI.

To God the great, the ev - er blest, Let songs of hon - our be - address; His mercy firm for - ev - er stands, Give him - the - thanks his love - demands.

SOLO. TUTTI.

Among th'assemblies of the great, A great - er rul - er takes his seat; The God of heav'n, as judge surveys, The kings of earth, and all their ways.

This musical score is for a hymn titled 'BACHFELD. L. M.' in the key of D major (indicated by two sharps) and 2/2 time. It features a four-part vocal setting (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'Among th'assemblies of the great, A great - er rul - er takes his seat; The God of heav'n, as judge surveys, The kings of earth, and all their ways.'

ALLO MODERATO.

WITTENBERG. L. M.

M

Blest is the man, whose ten - der care, Re - lieves the poor in their dis - tress; Whose pi - ty wipes the widow's tear, Whose hand supports the father - less.

This musical score is for a hymn titled 'WITTENBERG. L. M.' in the key of D major (indicated by two sharps) and 3/4 time. It features a four-part vocal setting (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'Blest is the man, whose ten - der care, Re - lieves the poor in their dis - tress; Whose pi - ty wipes the widow's tear, Whose hand supports the father - less.'

ANDANTE.

BULFINGH STREET. L. M.

M #

73

My dear Re - deem - er - and my Lord, I read my du - ty in thy word; But in thy life the - law appears, Drawn out in liv - ing char - ac - ters

The musical score for 'BULFINGH STREET' is in 2/4 time, key of D major (one sharp). It consists of a vocal melody and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves: the right hand on a treble clef and the left hand on a bass clef. The tempo is marked 'ANDANTE.' The lyrics are: 'My dear Re - deem - er - and my Lord, I read my du - ty in thy word; But in thy life the - law appears, Drawn out in liv - ing char - ac - ters'.

UN POCO ALLEGRETTO.

MORAVIAN CHANT. L. M.

M #

From the American Harp.

Show pi - ty Lord, O Lord, for-give, Let a re - pent-ing reb - el live; Are not thy mer - cies large and free, May not a sin - ner trust in thee?

The musical score for 'MORAVIAN CHANT' is in 3/2 time, key of D major (one sharp). It consists of a vocal melody and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves: the right hand on a treble clef and the left hand on a bass clef. The tempo is marked 'UN POCO ALLEGRETTO.' The lyrics are: 'Show pi - ty Lord, O Lord, for-give, Let a re - pent-ing reb - el live; Are not thy mer - cies large and free, May not a sin - ner trust in thee?'.

UN POCO STACCATO.

'Twas on that dark, that - doleful night, When pow'rs of earth and hell a - rose; Against - the Son of God's de - light, And friends betrayed him to his foes.

ALLEGRO.

ECKARDT. L. M. M #

Praise ye the Lord—my heart shall join, In work so pleasant, so di - vine; My days of praise shall ne'er be past, While life, and thought, and being last.

ALLO MODERATO.

DRESDEN. L. M.

M #

or L. P. M.

75

Fine.

When ris - ing floods my soul o'er - flow, When sinks my heart in waves of woe; Je - sus thy time - ly aid im - part, And raise my head and cheer my heart.

FINE. FINE.

L. P. M.

L. M.

CHORAL.

MUNICH. L. M.

M b

German Choral.

'Twas on that dark that dismal night, When pow'rs of death and hell a - rose, A - gainst the son of God's de - light, And friends betray'd him to his foes.

Jesus shall reign where'er the sun, Does his suc-cessive jour-nies run; His kingdom stretch from shore to shore, Till moons shall wax and wane no more. more.

* 2d time.

* 1st time. 2d time.

All pow'r and grace to God belong; He is my strength and he my song: He comes, my Saviour—from his throne, He comes to bring sal-vation down.

My God, ac - cept my ear - ly vows, Like morning incense in thy house, And let my night - ly worship rise, Sweet as the ev'ning sac - ri - fice.

The musical score for 'Charleston' is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The tempo is 'ALLEGRETTO MODERATO' and the key signature has one sharp (F#). The time signature is 3/4. The lyrics are: 'My God, accept my early vows, Like morning incense in thy house, And let my night - ly worship rise, Sweet as the ev'ning sac - ri - fice.'

How great, how ter - ri - ble, that God, Who shakes cre - a - tion with - his nod; He frowns earth, sea, all na - ture's frame, Sink in one u - ni - ver - sal flame.

The musical score for 'New Munch' is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The tempo is 'ALLEGRETTO MODERATO' and the key signature has one flat (Bb). The time signature is 3/4. The lyrics are: 'How great, how ter - ri - ble, that God, Who shakes cre - a - tion with - his nod; He frowns earth, sea, all na - ture's frame, Sink in one u - ni - ver - sal flame.'

Down from his lof - ty throne on high, He look'd the Lord the world survey'd: He saw the race in ru - in lie, He pitied and his grace display'd.

UNISON.

CHORAL.

LUTHER'S CHORAL. L. M.

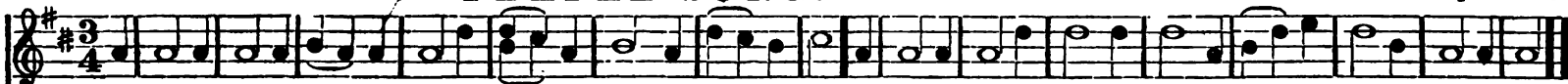
M b

M. Luther.

O thou, that hear'st when sin - ners cry, Though all my crimes be - fore thee lie; Be - hold them not with an - gry look, But blot their mem'ry from thy book.

ALLEGRETTO.

TEMPLE SONG. L. M. M # From the American Harp. 79

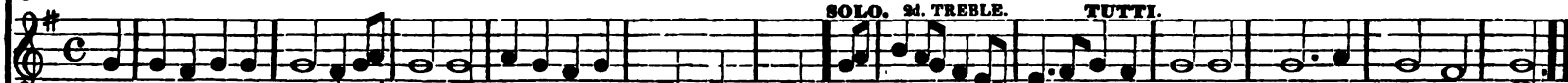
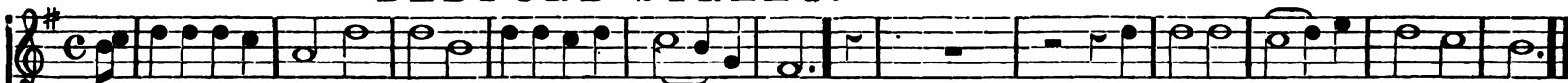


Stand up, my soul, shake off thy fears, And gird the gos - pel ar - mor on; March to the gates of endless joy, Where Je - sus thy great Captain's gone.

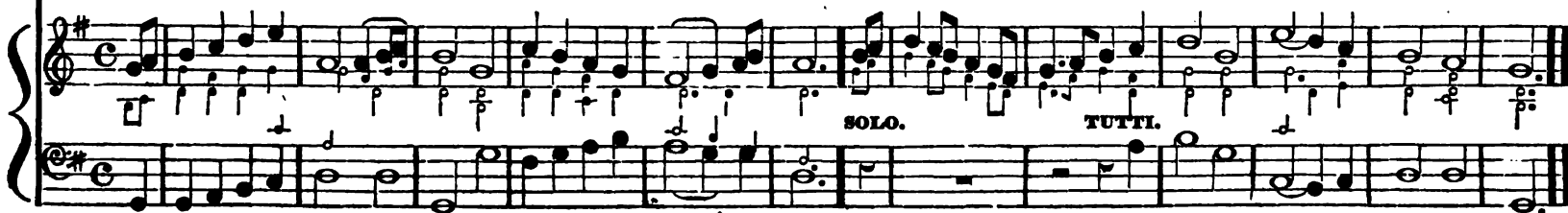


ALLEGRO.

BEDFORD STREET. L. M. M



A - wake my soul, in joy - ful lays, And sing thy great Re - deem - er's praise; He justly claims a song from me, His loving kind - ness O how free.



THE CITY OF DAVID. L. M.

M #

From the American Harp.

Wake, O my soul, and hail the morn, For un-to us a Saviour's born; See, how the an-gel's wing their way, To ush-er in the glorious day.

* This passage may be sung alternately by male, & female voices.

ALLEGRO ASSAL.

FIRMAMENT. L. M.

M #

From the American Harp.

The heavens declare thy glo-ry Lord, in eve-ry star thy wisdom shines; But when our eyes behold thy work, We read thy name in fairer lines, We read thy name in fair-er lines.

SOLO. SOLO. TUTTI. CRESO.

SOLO. SOLO. TUTTI. D. CR.

CRESO.

ALLEGRO MODERATO.

VIRGINIA. L. M. M b

Har. Sacra Minor. 81
With alterations.

Go, wor - - ship at Im - man - uel's feet, See in - - his face what wonders meet! Earth is - - too nar - row

The first system of the musical score for 'Virginia'. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one flat (B-flat), and the time signature is 3/2. The tempo is marked 'ALLEGRO MODERATO.' The lyrics are written below the vocal staves.

to - - ex - press, His worth, - his glo - - ry, or - - his - grace, - - His worth, his glo - - ry, or - - his - grace.

TUTTI.

SOLO.

TUTTI.

The second system of the musical score. It continues with four staves. The vocal parts have a 'TUTTI.' marking above them. The piano accompaniment has a 'SOLO.' marking above it. The lyrics continue below the vocal staves. The system ends with a double bar line.



This is the word of truth and love, Sent to the nation's from above, Je-hovah here resolves to show, What his al-migh--ty pow'r can do.



UN POCO STACCATO.

ALLA BREVE.

PORTLAND.

L. M.

Hymn Chant.



Thus far the Lord hath led me on, Thus far his pow'r prolong my days; And ev'ry ev'ning shall make known, Some fresh memorial of his grace.



UN POCO STACCATO.

ALLEGRO.

LUTHER'S GIANT.

L. M. M #

From the American Harp.

83

Great God we sing thy mighty hand, By that supported still we stand; The op' - ning year thy mercy shows, Let mercy crown it till it close.

UN POCO STACCATO.

This musical score is for the hymn 'LUTHER'S GIANT'. It is written in G major (one sharp) and common time. The tempo is marked 'ALLEGRO.' and the articulation is 'UN POCO STACCATO.'. The score consists of four staves: a vocal melody on a single treble staff, a piano accompaniment on a grand staff (treble and bass), and a second vocal melody on a single treble staff. The lyrics are: 'Great God we sing thy mighty hand, By that supported still we stand; The op' - ning year thy mercy shows, Let mercy crown it till it close.'

CHORALMENTE.

PUTNEY.

L. M.

M b

I. Smith.

Deep in - - our hearts let us - - record, The deep - er sor - rows of our Lord; Behold - - the ris - - ing billows roll, To o - ver - whelm his ho - ly soul.

This musical score is for the hymn 'PUTNEY'. It is written in D minor (two flats) and 3/4 time. The tempo is marked 'CHORALMENTE.'. The score consists of four staves: a vocal melody on a single treble staff, a piano accompaniment on a grand staff (treble and bass), and a second vocal melody on a single treble staff. The lyrics are: 'Deep in - - our hearts let us - - record, The deep - er sor - rows of our Lord; Behold - - the ris - - ing billows roll, To o - ver - whelm his ho - ly soul.'

SOLO. 2d. TREBLE or BASS.

Thee will - I love, O Lord, my strength, My rock, My tow'r, my high de - fence, Thy migh - ty arm shall

The first system of the musical score for 'Stone Chapel'. It features a solo part for the 2nd Treble or Bass voice. The music is in G major (one sharp) and 3/4 time. The lyrics are: 'Thee will - I love, O Lord, my strength, My rock, My tow'r, my high de - fence, Thy migh - ty arm shall'.

TUTTI.

be - my trust, - For I have drawn sal - - va - tion thence; For I - have drawn sal - - va - tion thence.

TUTTI.

The second system of the musical score. It features a tutti part for the 2nd Treble or Bass voice. The music is in G major (one sharp) and 3/4 time. The lyrics are: 'be - my trust, - For I have drawn sal - - va - tion thence; For I - have drawn sal - - va - tion thence.'.

ALLEGRETTO.

NORTH CHURCH. L. M.

M #

From the American Harp. 85

Great shepherd of thine Is - ra - el, Who didst be - tween the cher - u - bs dwell; - And lead the tribes, thy cho - sen sheep, Safe through the des - ert and the deep.

SOLO. 2d. TREBLE. TUTTI.

SOLO. TUTTI.

CHORALMENTE.

YARMOUTH, old L. M.

M #

A. William's Coll.
With alterations.

Come, Lord, thy sav - ing grace make known, Take me, a sin - ner, for thine own; Lord, let me thy sal - va - tion feel, And let it my dis - eas - es heal.

BALDWIN PLACE. L. M. M

Jesus demands the voice of joy, - Loud through the earth let triumph sing; His honors should your songs employ, Let glorious praises hail the King.

UNISON:

MODERATO
CHORALMENTE.

GERMAN HYMN. L. M. M

Pleyel.
Not original—With alterations.

Time, time, how few thy value weigh! How few will estimate a day! Days, months and years keep rolling on, The soul neglected and undone.

The Lord is come—the heav'n's proclaim His birth—the na - - tions love - his name; An un - known star - - di -

SOLO. 2d TREBLE.

SOLO.

rects - the road, -- Of east - ern sag - es to their God, Of east - - ern sag - - es' to their God.

TUTTL.

TUTTL.

SOLO. 2d TREBLE.

My God, my King, thy - va - rious praise, Shall fill the - remnant of - my - days; Thy grace employ my hum - ble tongue, Till

SOLO. * ORGAN. AD LIBITUM.

* This passage may be sung alternately by Male, and Female voices.

TUTTL. CRESC:

death, and glo - ry raise the song. Thy grace em - ploy my - hum - ble tongue, Till death and glo - ry raise the song.

TUTTL. CRESC.

ALLEGRETTO.

BRENT. L. M. M

S. Holyok's Coll.
With alterations.

89

E - ter - nal spir - it we con - fess, And sing the won - ders of thy grace; Thy pow'r conveys our blessings down, From God the fath - er - and the son.

The musical score for 'BRENT' is in G major (one sharp) and 3/4 time. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'ALLEGRETTO'. The lyrics are: 'E - ter - nal spir - it we con - fess, And sing the won - ders of thy grace; Thy pow'r conveys our blessings down, From God the fath - er - and the son.'

ALLEGRETTO.

PALMS. L. M. M

S. Holyok's Coll.
With alterations.

Lord we - a - dore thy vast de - signs, Th'obscure a - byss of prov - i - dence; Too deep to sound with mor - tal lines, Too dark to view with feeble sense.

SOLO. M TREBLE. TUTTI. SOLO.

The musical score for 'PALMS' is in G major (one sharp) and 3/4 time. It features a vocal melody on a single staff and a piano accompaniment on a grand staff. The tempo is marked 'ALLEGRETTO'. The lyrics are: 'Lord we - a - dore thy vast de - signs, Th'obscure a - byss of prov - i - dence; Too deep to sound with mor - tal lines, Too dark to view with feeble sense.' The score includes performance directions: 'SOLO. M TREBLE.' for the first vocal part, 'TUTTI.' for the second vocal part, and 'SOLO.' for the piano accompaniment.

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The melody is simple and hymn-like. The lyrics are written below the vocal staves.

The Lord will come, the earth shall quake, The hills their fix - - - ed seat for - sake;

Repeats for L. M. 6 lines.

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of four staves with the same key and time signatures. The lyrics continue below the vocal staves.

And withering from the vault of night; The stars with - draw their fee - ble light, The stars with - draw - their fee - ble light.

CHORAL.

BRECKNOCK, L. M. . M

91

So let our lips and lives ex - press, The ho - ly gos - pel we pro - fess; So let our works and vir - tues shine, To prove the doctrine all di - vine.

This musical score is for a choral piece titled 'BRECKNOCK, L. M.' in the key of D major (indicated by two sharps) and common time (C). It consists of four staves. The top two staves are for voices, and the bottom two are for piano accompaniment. The lyrics are: 'So let our lips and lives ex - press, The ho - ly gos - pel we pro - fess; So let our works and vir - tues shine, To prove the doctrine all di - vine.'

ALLEGRO.

EVENING HYMN. L. M.

M #

Bless, O my soul, the liv - ing God, Call home thy thoughts that rove abroad; Let all the pow'rs with-in me join, In work and wor-ship so di-vine.

This musical score is for an 'EVENING HYMN, L. M.' in the key of D major (indicated by two sharps) and common time (C). It is marked 'ALLEGRO.' and consists of four staves. The top two staves are for voices, and the bottom two are for piano accompaniment. The lyrics are: 'Bless, O my soul, the liv - ing God, Call home thy thoughts that rove abroad; Let all the pow'rs with-in me join, In work and wor-ship so di-vine.'

Had I - the tongues of Greeks and Jews, And nobler speech than an - gel's use; If love be absent, I - am found, Like tinkling brass - an emp - ty sound.

SOLO. TUTTI.

ALLEGRO.

OLD SOUTH CHURCH. L. M. M #

High on a hill of dazzling light, The king - of glo - ry spreads his seat; And troops of an - gel's stretch'd for flight, Stand waiting round his awful feet.

He - that - hath made - - his ref - uge God, Shall find - - - a most - - se - cure - a - - bode;

This system contains the first two staves of the piece. The top staff is for the treble clef, and the bottom staff is for the bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The music is in a simple, hymn-like style with a steady rhythm.

Shall find a &c.

SOLO. 2d. TREBLE. TUTTI.

Shall walk - all - day - be - neath his shade, And there at night shall rest his head, And there at night shall rest his head.

SOLO. TUTTI.

This system contains the next two staves of the piece. It includes a solo section for the second treble staff and a tutti section for the bass staff. The key signature remains one flat. The music continues with the same hymn-like style.

Thrice hap - py man! who fears - the Lord, - Loves his com - mands, and trusts his - word; Honor and peace his

SOLO. 2d TREBLE. TUTTL.

days at - tend, And bless - ings on - his - seed de - - scend, And blessings on his seed de - scend.

SOLO. TUTTL.

CHORALMENTE.

WILDERNESS. L. M.

M b

Leach.
From the Village Harmony.

95

Who is this far one in dis-tress, That trav-els from the wil-der-ness? And press'd with sor-rows and with sins, On her be-loved Lord she leans.

The score consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'CHORALMENTE'.

ALLEGRETTO.

DENTON. L. M.

M #

From the American Harp.

Great God, at-tend, while Zi-on sings, The joy that from thy presence springs; To spend one day with thee on earth, Ex-ceeds a thou-sand days of mirth.

The score consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The key signature has one sharp (F-sharp), and the time signature is 3/4. The tempo is marked 'ALLEGRETTO'. The vocal parts are divided into 'SOLO' and 'TUTTI' sections, indicated by markings above the staves.

My soul, thy great Cre - - a - - tor praise, When cloth'd in - - his - - ce - - les - - tial rays;

SOLO. M. TREBLE. TUTTI.

He - in - full - - maj - - es - - ty ap - - pears, And like a robe, - his - glo - ry wears.

SOLO. TUTTI.

MODERATO.

DEBA, OR RICKMANSWORTH. L. M.

M #

97

Great God attend while Zi - on sings, The joy that from thy pres - ence springs; To spend one day with thee on earth, Ex - ceeds a thousand days of mirth.

This musical score is for the hymn 'DEBA, OR RICKMANSWORTH. L. M.' in the key of D major (one sharp) and 3/4 time. It is marked 'MODERATO.' The score is arranged for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The lyrics are: 'Great God attend while Zi - on sings, The joy that from thy pres - ence springs; To spend one day with thee on earth, Ex - ceeds a thousand days of mirth.'

MODERATO.

FLORIDA. L. M.

M #

My God, how endless is thy love; Thy gifts are ev' - ry ev'ning new; And morning mer - cies from a - bove, Gently dis - til like ear - ly dew.

This musical score is for the hymn 'FLORIDA. L. M.' in the key of D major (one sharp) and 3/4 time. It is marked 'MODERATO.' The score is arranged for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The lyrics are: 'My God, how endless is thy love; Thy gifts are ev' - ry ev'ning new; And morning mer - cies from a - bove, Gently dis - til like ear - ly dew.'

Come, dear-est Lord, make no de-lay, For slowly ev'-ry moment wears; Fly wing'd time, and roll-a-way, These te-dious rounds of sluggish years.

or 8 va.

UNISON.

ALLEGRETTO.
QUASI ANDANTINO.

CENCHREA CHANT.

L. M.

M #

From the American Harp

Why droops my soul with guilt oppress! Whence these wild tumults in my breast! Is there no balm to heal my wound! No kind phy-si-cian to be found?

ALLEGRO CON SPIRITO.

HAYDN, or St. Oave's.

L. M.

M#

Hudson. 99

Glad Si on of thy tri - umph heard, And Judah's daughters were o'erjoy'd, Because thy righteous judgments, Lord, Have pa - gan pride and pow'r destroy'd.

ANDANTINO QUASI
ALLEGRETTO.

CROWLE. C. M.

M b

Dr. Green.

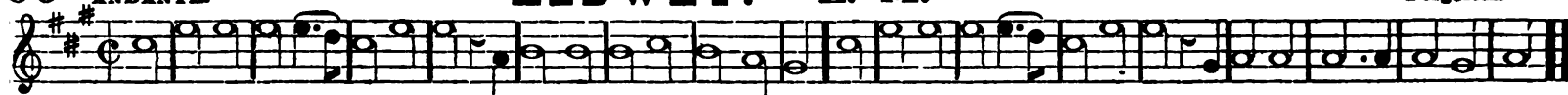
Life is a span, a fleeting hour, How soon the va - por flies! - - Man is a ten - der, transient flow'r, That e'en in blooming dies.

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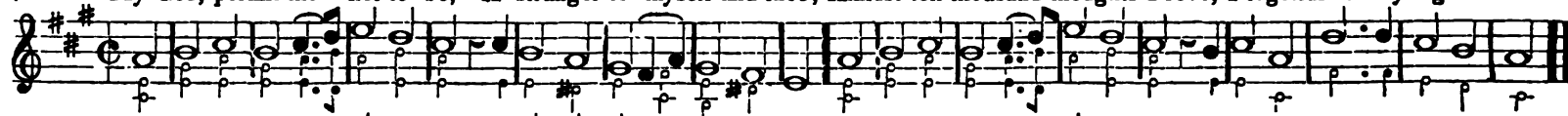
ANDANTE.

MIDWAY. L. M. M

Porgendoci.

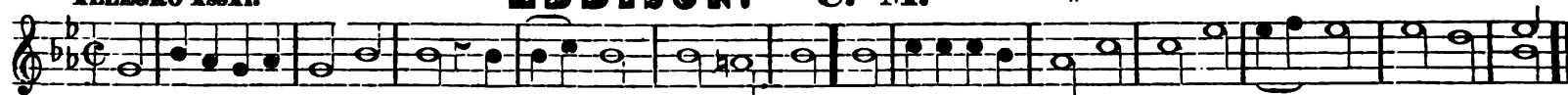


My God, permit me - not to be, A stranger to myself and thee; Amidst ten thousand thoughts I rove, Forgetful of my highest love.

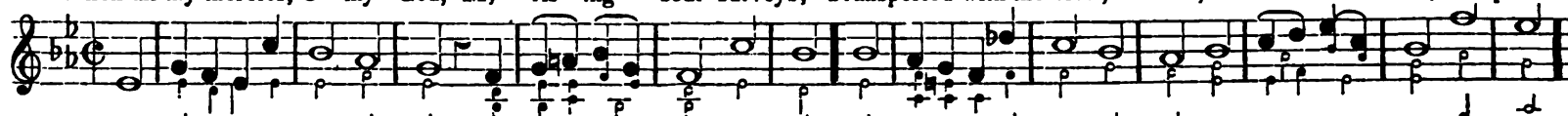


ALLEGRO ASSAI.

ADDISON. C. M. M



When all thy mercies, O my God, My ris - ing - soul surveys; Transported with the view, I'm lost, In won - der love, and praise.



MODERATO.

WISE. C. M.

M #

101

SOLO. **TUTTI.**

Where beau - ty clothes - the fer - tile vale, - And blossoms on - the spray; - - - And fra - grance breathes in

ev - - 'ry gale, - How sweet - the ver - - nal day! How sweet - the ver - - nal day! - - -

E - ter - nal source of joys di - vine, To thee my soul as - pires; Oh! could I say, the Lord is mine! 'Tis all my soul - de - sires.

MODERATO.

COMMUNION. C. M.

M #

Hymn Chant.

S. Hill.

Here at thy ta - ble, Lord, we meet, To feed on food di - vine; Thy bo - dy is the bread we eat, Thy pre - cious blood the wine.

ALLEGRO.

VENI CREATOR. C. M.

M #

Stefani.
With alterations.

103

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/2. The melody is written in a simple, hymn-like style with many whole and half notes. The piano accompaniment features a steady bass line with chords and some moving lines in the right hand.

Come, Ho - ly Ghost, - Cre - a - - - tor come, In - spire the souls of thine, - In - spire -- the souls of thine;

The second system of the musical score continues the piece. It also consists of four staves. The vocal parts have a solo section followed by a tutti section. The piano accompaniment continues with the same style as the first system. The lyrics are printed below the vocal staves.

Till ev -- 'ry heart - which thou hast - made, - Is fill'd - with grace - di - vine; - - - Is fill'd - with grace - - di - vine. - -

SOLO. TUTTI.

Three, we a-dore, e - ter - nal name, And humbly own to thee; How fee-ble is - our mor-tal frame, What dy-ing worms are we!

This musical score is for the hymn 'DUNKENFIELD'. It is in common time (C. M.) with a key signature of one flat (Bb) and a 3/4 time signature. The tempo is 'UN POCO ALLEGRETTO'. The score is arranged for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The lyrics are: 'Three, we a-dore, e - ter - nal name, And humbly own to thee; How fee-ble is - our mor-tal frame, What dy-ing worms are we!'.

ANDANTINO.

POLAND. C. M.

M b

Swan.

God of my life look gen - tly down, Be - hold the pains I feel; But I am dumb be - fore thy throne, Nor dare dis - pute thy will.

This musical score is for the hymn 'POLAND'. It is in common time (C. M.) with a key signature of one flat (Bb) and a 3/4 time signature. The tempo is 'ANDANTINO'. The score is arranged for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The lyrics are: 'God of my life look gen - tly down, Be - hold the pains I feel; But I am dumb be - fore thy throne, Nor dare dis - pute thy will.'.

ALLEGRO.

DURHAM. C. M. M

105

Two systems of musical notation for the hymn 'Durham'. The first system consists of two staves (treble and bass clef) with a 3/4 time signature and a key signature of one flat (B-flat). The second system consists of a grand staff (treble and bass clef) with the same time signature and key signature. The lyrics are written below the first system.

Hark! 'tis - our heav'nly lead-ers voice, From his - tri - - umphant seat; Midst all - the wars tu - mult - uous noise, How pow'rful and - how sweet!

CHORAL.

NOTTINGHAM. C. M. M

I. Clark.

Two systems of musical notation for the hymn 'Nottingham'. The first system consists of two staves (treble and bass clef) with a common time signature and a key signature of one flat (B-flat). The second system consists of a grand staff (treble and bass clef) with the same time signature and key signature. The lyrics are written below the first system.

Some ser - aph lend your heav'n - ly tongue, Or harp of gol - den string; That I may raise a lof - ty song, To our e - ter - nal king.



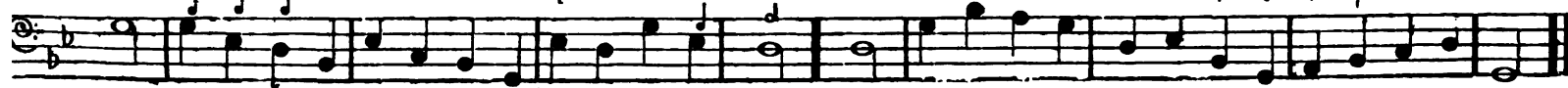
Great God, how frail a thing is man! How swift his minutes pass! His age contracts within a span, He blooms and dies like grass!



SECOND STANZA.



And must my moments thus decline? And must I sink to death? To thee my spi - rit I resign, Thou Maker of my breath.



ALLEGRETTO.

DEDHAM. C. M. M

107

Musical score for "DEDHAM" in C major, 2/4 time. The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature has one sharp (F#). The tempo is marked "ALLEGRETTO." The lyrics are: "Come, happy souls approach your God, With new me - lo - dious songs; Come, tender to Al - mighty grace, The trib - ute of your tongues, The trib - ute of your tongues." The word "SOLO." appears above the second staff, and "TUTTL." appears above the third staff.

ALLEGRO.

BROOMSGROVE. C. M. M

M #

Musical score for "BROOMSGROVE" in C major, 2/4 time. The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature has one sharp (F#). The tempo is marked "ALLEGRO." The lyrics are: "O render thanks and bless the Lord, Invoke his ho - ly name; Acquaint the nations with his deeds, His matchless deeds proclaim, His matchless, &c." The word "SOLO." appears above the second staff, and "TUTTL." appears above the third staff.

First system of the musical score. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one flat (Bb) and the time signature is 3/4. The lyrics are: "Firm as the earth, thy gos - - - pel stands, My Lord, - my hope my - trust; If I am

Second system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/4. The lyrics are: "found - in Je - sus' hands, My soul - can ne'er - - be - lost, - My soul - can ne'er - be lost." Above the vocal staves, the word "SOLO." is written above the first staff and "TUTTI." is written above the second staff, indicating a change in the vocal entry.

MODERATO.

ALEXANDER. C. M.

M #

109

Of jus-tice and - of grace - I sing, And pay - my God - my vows; Thy grace - and jus - tice, heav 'nly King, Teach me - to rule my house.

SOLO. TUTTL.

SOLO. TUTTL.

MODERATO

SWANWICK. C. M.

M #

Lucas.

Soon shall the glorious morning dawn, When all thy saints shall rise; And cloth'd in their immortal bloom, At - tend thee to - the skies; - Attend thee to the skies.

SOLO. 2d. TREBLE. TUTTL.

SOLO. TUTTL.

Hark! from the tombs a - dole - ful sound, My ears, at - tend the cry— Ye liv - ing men, come view the ground Where
 UNISON.

V. 3. Great God is &c.

V. 4. We'll

you must short - ly lie, - - Where you - must short - ly lie. - - We'll rise a - - bove the sky.
 CODA.
 F.
 HYMN FINE.

rise - a - bove the sky. § CODA.

ALLEGRETTO.

TRINITY. C. M.

M #

King James.

111

Let chil - dren hear the migh - ty deeds Which God per - form'd of old; Which in - our young - er years we saw, And which our father's told.

SOLO. TUTTL.

ALLEGRETTO.

EMMAUS. C. M.

M #

Give thanks to God—in - voke his name, And tell - the world his grace; Sound through the earth his deeds of fame, That all may seek his face.

SOLO. 2d TREBLE. TUTTL.

Lord, who a - mong the sons of men, May vis - it thine a - bode? He, who has hands from mis - chief clean, Whose heart is right with God.

This musical score is for the hymn 'Bowdoin Square'. It features four staves: two vocal staves at the top and two piano accompaniment staves at the bottom. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

CHORALMENTE.

WANTAGE. C. M. M b

Tenor.

'Twas in the watches of the night, I thought up - on thy pow'r; I keep thy love - ly face in sight, A - mid the dark - est hour.

This musical score is for the hymn 'Wantage'. It features four staves: two vocal staves at the top and two piano accompaniment staves at the bottom. The key signature is one flat (B-flat), and the time signature is 3/2. The lyrics are written below the vocal staves.

ALLEGRO MODERATO.

ST. PATRICK'S. C. M.

M #

Williams Coll.

Blest is the man who shuns the place, Where sinners love to meet; Who fears to tread their wick - ed ways, And hates the scof - fer

The musical score for 'St. Patrick's' is in 3/4 time with a key signature of one sharp (F#). It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are: 'Blest is the man who shuns the place, Where sinners love to meet; Who fears to tread their wick - ed ways, And hates the scof - fer'.

ALLEGRO.

VIRGINIA. C. M.

M #

Brownson.
With alteration

Thy word the rag - ing winds con - trol, And rule the boist'rous deep; Thou mak'st the sleeping billows roll, The roll - - ing billows sleep, The rolling bil - lo

The musical score for 'Virginia' is in 3/4 time with a key signature of one sharp (F#). It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are: 'Thy word the rag - ing winds con - trol, And rule the boist'rous deep; Thou mak'st the sleeping billows roll, The roll - - ing billows sleep, The rolling bil - lo'.

Hence from my soul, sad thoughts be-gone, And leave me - to my - joys; - - - My tongue shall triumph in my God, And make a - joy - ful - noise.

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The music is in a moderate tempo, marked 'ALLEGRO ASSAI'. The lyrics are written below the vocal staves.

SECOND STANZA.

SOLO. TUTTI.

Dark - ness and doubts had - - - veil'd - - my - mind, And - drown'd my - head in tears, - - - Till

SOLO. TUTTI.

The second system of the musical score also consists of four staves. It begins with a 'SOLO' section for the vocal parts, followed by a 'TUTTI' section where the piano joins. The key signature remains one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

SOLO. TUTTL.

sovereign grace with - - shi - - ning - rays, Dis - pell'd - - my - - gloo-my fears, Dis - pell'd my gloo - - my - - fears.

SOLO. TUTTL.

This musical score is for a hymn in G major (one sharp) and 4/4 time. It features a vocal melody and a piano accompaniment. The vocal part has two staves, with the first staff containing the lyrics. The piano part has two staves. The score is divided into sections marked 'SOLO.' and 'TUTTL.' (Tutti). The lyrics are: 'sovereign grace with - - shi - - ning - rays, Dis - pell'd - - my - - gloo-my fears, Dis - pell'd my gloo - - my - - fears.'

ALLEGRO.

WESTFORD. C. M. M

Come, let us join - our cheer - ful songs, With angels round - the - threne; Ten thousand thousand are - their tongues, But: all their joys are one, But all their joys are one.

This musical score is for a hymn in D major (two sharps) and 4/4 time, marked 'ALLEGRO.' It features a vocal melody and a piano accompaniment. The vocal part has two staves, with the first staff containing the lyrics. The piano part has two staves. The lyrics are: 'Come, let us join - our cheer - ful songs, With angels round - the - threne; Ten thousand thousand are - their tongues, But: all their joys are one, But all their joys are one.'

What glo - ry gilds the sa - cred page, Ma - jes - tic like the sun; It gives - a light - to ev' - - ry age, It gives but bor - rows none.

SOLO. M TREBLE. TUTTI.

SOLO.

Detailed description: This is a musical score for a hymn. It features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written on a single staff. The lyrics are: 'What glo - ry gilds the sa - cred page, Ma - jes - tic like the sun; It gives - a light - to ev' - - ry age, It gives but bor - rows none.' The score includes a 'SOLO. M TREBLE.' section and a 'TUTTI.' section. There are also piano (p) markings and a 'SOLO.' marking for the piano part.

CHORAL

ENOCH. C. M. M b or M

Ye earthy van - i - ties de - part, For - ev - er hence re - move; Je - sus a - lone deserves my heart, And ev'ry thought of love.

Detailed description: This is a musical score for a hymn. It features a treble clef with a key signature of one flat (Bb) and a 4/2 time signature. The melody is written on a single staff. The lyrics are: 'Ye earthy van - i - ties de - part, For - ev - er hence re - move; Je - sus a - lone deserves my heart, And ev'ry thought of love.' The score includes a 'CHORAL' section and a 'M b or M #' marking. There are also piano (p) markings and a 'SOLO.' marking for the piano part.

ALLEGRO.

CLAPTON. C. M.

M #

Hymn Chant.

Jones.

117

Oh! praise the Lord with one con - sent, And mag - ni - fy his name; Let all the ser - vants of the Lord, His wor - thy praise pro - claim.

UNISON. UNISON.

UN POCO STACCATO.

MELODY. C. M.

M #

Leach.

The Original Composition.

3d. Treble.

Come, let us join our cheer - ful songs, With an - gels round the throne; Ten thous - and, thous - and are - their tongues, But all - their joys - are one.

34. TREBLE.

1. Let all the lands, with shouts of joy, To God - their voices raise; Sing psalms in honor of his name, And spread his glorious praise.

ALLEGRETTO.

MARLOW.

C. M.

Hymn Chant.

Minor Mode.

34. TREBLE.

2. And let them say 'how dreadful, Lord, In all - thy works art thou; Beneath thy pow'r, thy stubborn foes Shall all be forc'd to bow.

CHORAL.

FUNERAL HYMN, OR MILLER.

C. M.

Minor Mode.

Dr. Miller. 119

When trou-ble fills my soul with grief, Oh hide not, Lord, thy face; For I can hope for no re-lief, Un-aid-ed by thy grace.

CHORAL.

FUNERAL HYMN, OR MILLER.

C. M.

Major Mode.

Dr. Miller.

In vain we lav-ish out our lives, To gath-er emp-ty wind; The choicest blessing earth can yield, Will starve a hun-gry mind.

Musical score for the hymn "MENTOR". It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature is one flat (B-flat) and the time signature is 6/8. The tempo is marked "ANDANTINO E CANTABILE".

In thee, great God, with songs of praise, our fa-vor'd realms rejoice, And blest with thy sal-va-tion raise, To heav'n their cheer-ful voice.

ALLG. MODERATO.

PIOUS HYMN. C. M.

M b

Musical score for the hymn "PIOUS HYMN". It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature is one flat (B-flat) and the time signature is 3/2. The tempo is marked "ALLG. MODERATO".

Re-turn, O God of love, re-turn; Earth is a tiresome place; How long shall we, thy chil-dren mourn, Our ab-sence from thy face?

How precious is - the book - di - vine, By in - spi - ra - tion giv'n! Bright as - a lamp - its doc - trines shine, To guide our souls to heav'n.

SOLO. TUTTL

Sing to the Lord ye dis - tant lands, Sing loud with sol - emn voice; Let ev' - ry tongue ex - alt his praise and ev' - ry heart re - joice.

Why do we mourn de - part ing friends? Or shake - - at death's a - larm's; 'Tis but - the voice that Je-sus senda, To call them to his arms.

ALLEGRO.

IRISH. C. M. M

A. Williams.

Now shall my in - ward joys - a - rise, And burst in - - to a song; Al - migh - ty love - - in - spires - my heart, - And pleasure tunes my tongue.

ALLEGRO.

NEW HUDSON. C. M. M

123

Two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef, both with a key signature of one sharp and a 3/4 time signature. The lyrics are written below the first vocal staff.

O for a shout of sac - red joy, To thee the Sov'reign King: Let ev' - ry land their tongues em - ploy, And hymns of tri - umph sing.

CHORAL.

LUTZERN. C. M. M

Two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time (C) signature. The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef, both with a key signature of one sharp and a common time signature. The lyrics are written below the first vocal staff.

Sing to the Lord ye dis - tant lands, Ye tribes of ev' - ry tongue; His new dis - cover'd grace de - mands, A new and no - bler song.

Early, my God, without delay, I haste to seek thy face; My thirsty spi-rit faints a-way—My thirs-ty spir-it faints a-way, Without thy cheering grace.

SOLO. TUTTI.

SOLO. TUTTI.

ORGAN. VOICE.

CHORAL.

WESTMORELAND.

C. M.

Two Stanzas.

M #

German Choral.

I'm not asham'd to own my Lord, Or to de-fend his cause, Maintain the hon-or of his name, The glo-ry of his cross.

FINE.

FINE.

First system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a treble clef and a key signature of one sharp. The vocal parts enter with the lyrics "Come let us lift our joy - ful eyes, Up to - - the courts a - bove, And smile - - - to see - our". The piano accompaniment provides a harmonic foundation. The system concludes with a repeat sign.

SOLO.

Come let us lift our joy - ful eyes, Up to - - the courts a - bove, And smile - - - to see - our

Second system of the musical score. It continues the composition with four staves. The vocal parts have the lyrics "fa - - ther - there, And smile - - - to see - - our fa - - ther - there, Up - on a throne of love." The piano accompaniment continues with chords and moving lines. The system includes markings for "SOLO." and "TUTTI." indicating changes in the musical texture. The system concludes with a repeat sign.

SOLO.

TUTTI.

fa - - ther - there, And smile - - - to see - - our fa - - ther - there, Up - on a throne of love.

SOLO.

TUTTI.

At morn, at noon, at night I'll praise, O Lord, thy sa - cred name; With joy my thankful voice I'll raise, Thy goodness I'll proclaim.

ALLEGRO ASSAI

NEW LYNN. C. M.

M

E - ter - nal Wis - dom, thee we praise, Thee, all thy crea - tures sing; While with thy name, rocks, hills, and seas, And heav'n's high palace ring, And heav'n's high pal - ace ring.

UNISON.

TUTTI.

SOLO.

Lord, what is man, poor fee - ble man, Born of the earth at first; His life's a shadow light and vain, Still has - ting to the dust.

SOLO.

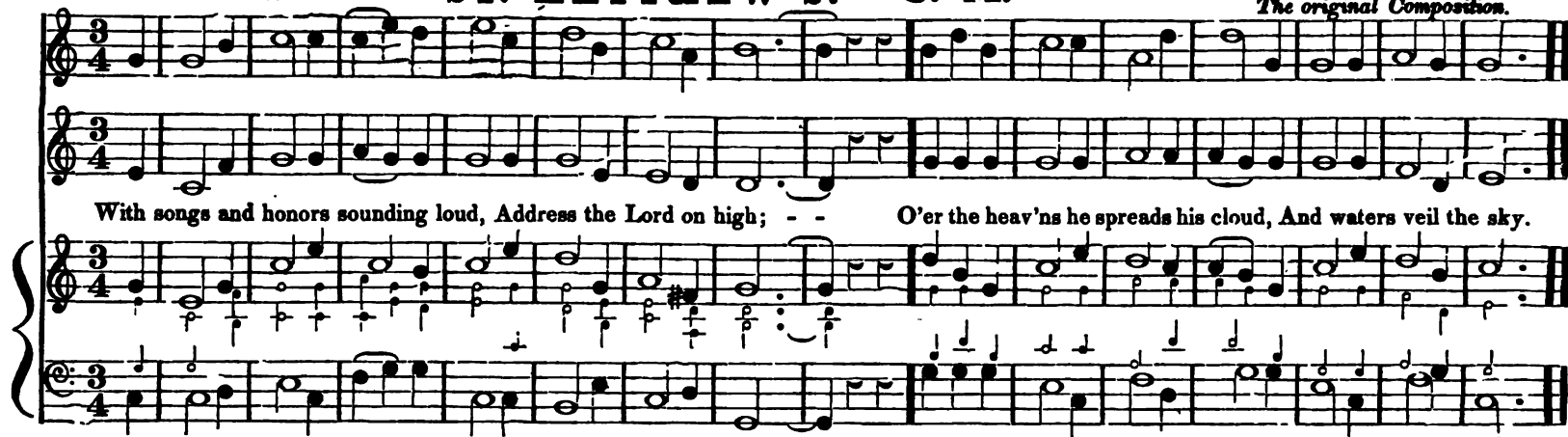
TUTTI.

CHORAL.

DUNDEE. C. M.

M #

2. Love is the golden chain that binds The hap - py souls a - bove; And he's an heir of heav'n that finds his bosom glow with love.

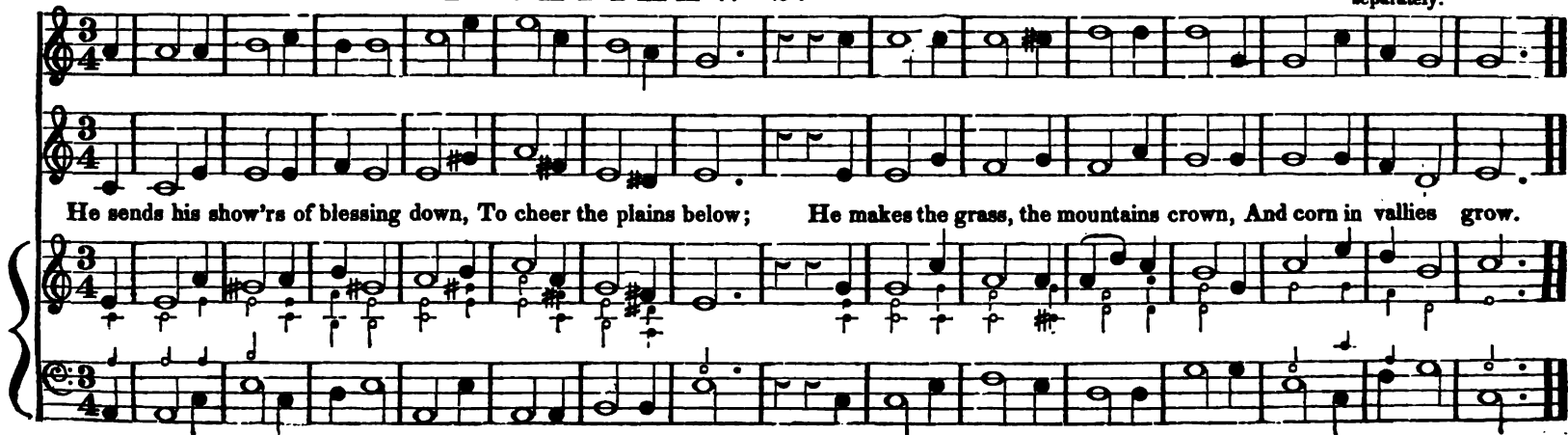


With songs and honors sounding loud, Address the Lord on high; - - O'er the heav'ns he spreads his cloud, And waters veil the sky.

MELO ALLEGRO.

ST. MATTHEW'S. Second Stanza.

M b

Each Stanza may be used
separately.


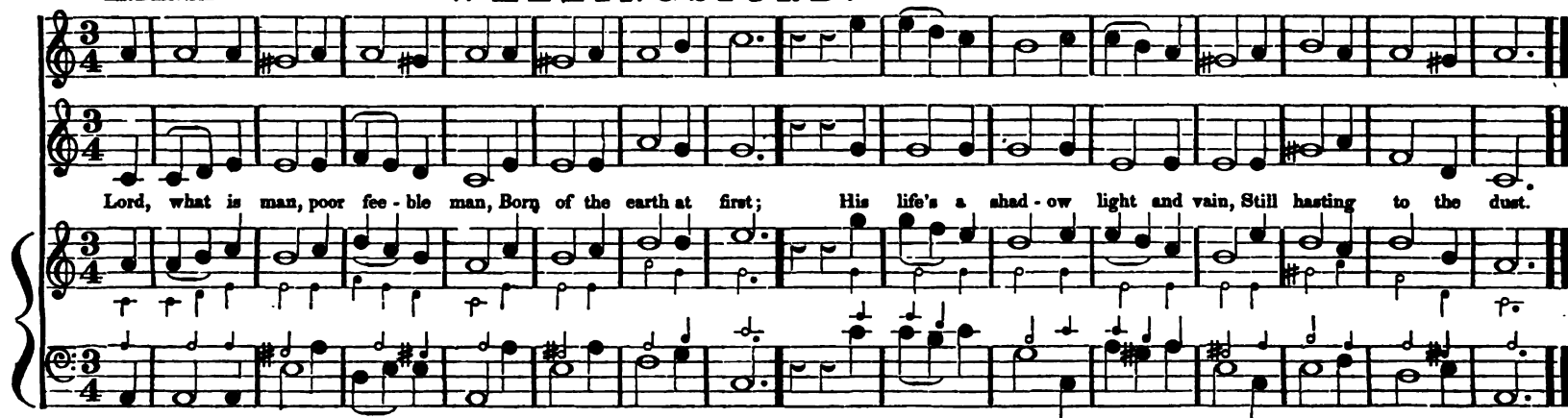
He sends his show'rs of blessing down, To cheer the plains below; He makes the grass, the mountains crown, And corn in vallies grow.

ANDANTE.

WALLINGSFORD. C. M.

M b

129



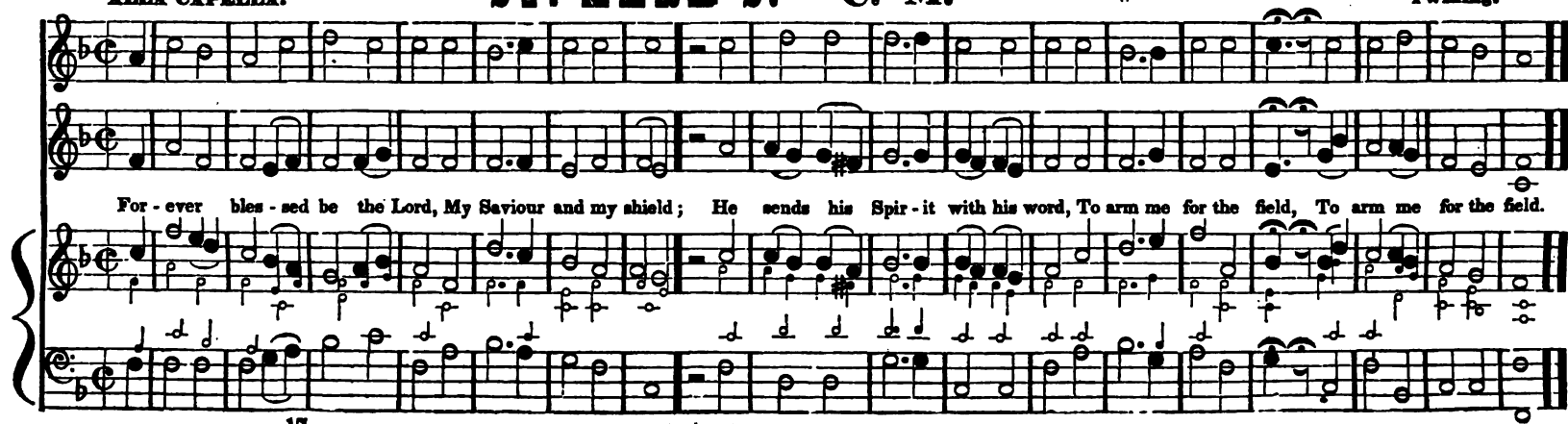
Lord, what is man, poor fee - ble man, Borg of the earth at first; His life's a shad - ow light and vain, Still hasting to the dust.

ALLEGRO.
ALLA CAPELLA.

ST. MARK'S. C. M.

M #

Twining.



For - ever bles - sed be the Lord, My Saviour and my shield; He sends his Spir - it with his word, To arm me for the field, To arm me for the field.

With deepest rev'rence of the mind, Look, O my soul, to God; Lift with thy hands a ho-ly heart, To his sub-line a-bode.

This musical score is for the hymn 'CANTERBURY' in C Major (one sharp) and Common Time. It is a four-part setting for voices and piano. The vocal parts (Soprano, Alto, Tenor, and Bass) are written on four staves. The piano accompaniment is written on a grand staff (treble and bass clef). The lyrics are: 'With deepest rev'rence of the mind, Look, O my soul, to God; Lift with thy hands a ho-ly heart, To his sub-line a-bode.'

That aw-ful day will sure-ly come, Th'ap-pointed hour makes haste, When I must stand be-fore my judge, And pass the wol-eran test.

This musical score is for the hymn 'WINDSOR' in C Major (one sharp) and Common Time. It is a four-part setting for voices and piano. The vocal parts (Soprano, Alto, Tenor, and Bass) are written on four staves. The piano accompaniment is written on a grand staff (treble and bass clef). The lyrics are: 'That aw-ful day will sure-ly come, Th'ap-pointed hour makes haste, When I must stand be-fore my judge, And pass the wol-eran test.'

Ye sons of men, a fee - ble race, Ex - pos'd to - - ev'ry - snare, Come, make the - Lord - your - dwell - ing - place, And try and trust - his - care.

This musical score is for a hymn by Zetner. It is in the key of D major (two sharps) and common time (C). The tempo is marked 'ALLIGRO ASSAL.' The score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are: 'Ye sons of men, a fee - ble race, Ex - pos'd to - - ev'ry - snare, Come, make the - Lord - your - dwell - ing - place, And try and trust - his - care.'

CHORAL.

DEATH HYMN, C. M.

M b

L. Harrod.

Stoop down, my thoughts, that used to rise, Converse a - while with death; Think how a gasp - ing mor - tal lies, And pants a - way his breath.

This musical score is for a choral hymn by L. Harrod. It is in the key of D major (two sharps) and common time (C). The tempo is marked 'CHORAL.' The score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are: 'Stoop down, my thoughts, that used to rise, Converse a - while with death; Think how a gasp - ing mor - tal lies, And pants a - way his breath.'

Lo, what - - a glo - rious cor - ner stone, The build - ers did re - fuse! Yet - God hath built his church thereon,

The first system of the musical score for 'Stade'. It consists of four staves: two for the vocal parts (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are written below the vocal staves.

In - spite - - of en - vious Jews. Hal - le - lu - jah, Halle - lu - jah, Halle - lu - jah, A - - - men.

HYMN FINE.

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal staves. The system concludes with a double bar line. Below the piano part, the words 'HYMN FINE.' are printed.

* The hallelujah to be sung to the last verse set to this tune—and to the last verse of a hymn where the subject of the words renders it proper

CHORAL.

ST. ANN'S. C. M.

M #

German Choral.
Arranged by Dr. Croft.

133

How shall the young se - cure their hearts, And guard their lives from sin? Thy word the choi - cest rules im - parts, To keep the conscience clean.

UN POCO ALLEGRO.

BRAY. C. M.

M #

A. Williams Coll.
Not original.*

SOLO. 2d. TREBLE or TENOR. TUTTI.

This is the day the Lord hath made, He calls the hours his own; Let heav'n rejoice, let earth be glad, And praise surround his throne.

SOLO. ORGAN. TUTTI.

* See the tune Lutzern.

134 ALLEGRETTO MODERATO.

PICKERING. C. M.

M #

How sweet - the name - of - Je - sus sounds, In a be - liev - ers ears; It soothes his sor - rows, heals his wounds, And drives away his fears, And drives away his fears.

LAMENTOSO.

GRAND FATHER. C. M.

M b

Why do - - we - mourn de - part - ing friends? Or shake at - death's a - larms? 'Tis but the voice that Je - sus sends, To call them to his arms.

ALLO MODERATO.

PURCELL. C. M.

M b

135

Almigh - ty God thy pierc - ing eye, Strikes thro' the shades of night, And our - most se - cret ac - tions lie - - All o - - pen to - - thy sight.

LAMENTOSO.

FAST-DAY. C. M.

M b

Hear, gracious God, my hum - ble moan, To thee - I breathe my sighs! When will the tedious night - be gone? And when - the dawn - - a - - rise?

What shall I ren - der - to my God, For - all his kind - ness - shown? - - My feet shall - vis - - it thine a - - bode, My songs ad - dress - thy - throne.

This musical score is for the hymn 'CLARENDON' in common time (C.M.). It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F#), and the tempo is marked 'ALLEGRO ASSAI'. The lyrics are: 'What shall I ren - der - to my God, For - all his kind - ness - shown? - - My feet shall - vis - - it thine a - - bode, My songs ad - dress - thy - throne.'

CHORAL.

ST. JAMES'. C. M.

M

R. Cowterville.

How shall I praise th' eter - nal God, That in - fi - nite un - known? Who can as - cend his high a - bode, Or come be - fore his throne?

This musical score is for the hymn 'ST. JAMES' in common time (C.M.). It is a choral setting with a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F#), and the tempo is marked 'ALLEGRO ASSAI'. The lyrics are: 'How shall I praise th' eter - nal God, That in - fi - nite un - known? Who can as - cend his high a - bode, Or come be - fore his throne?'

ALLEGRO MODERATO.

LIVERPOOL. C. M.

M #

Dr. Wainwright.

137

When I with pleasing won - der stand, And all my frame sur - vey; - Lord 'tis thy work, I own thy hand, That form'd my hum - ble clay.

ALTO SOLO. TUTTI. SOLO. TUTTI.

ANDANTINO.

RUSSITTAN CHANT. C. M.

M #

Hymn Chant.

Thou blest Redeemer, dy - ing Lamb! We love to hear of thee; No mu - sic like thy charming name, Nor half so dear can be.

Oh how I love - thy ho - ly law! 'Tis dai - ly my - delight; And thence my me - di - tations draw, Di - vine ad - vice - by night.

ALLEGRETTO.

ARUNDEL. C. M.

M

A. William's Coll.

Oh for a heart to praise my God, A heart - from sin - set free! A heart that's sprinkled with the blood, So free - ly shed - for me.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat) and a common time signature. It includes the lyrics: "To Zi-on's - hill I - lift my eyes, From thence is all my aid; From Zi-on's hill and - Zi-on's". The piano accompaniment is in bass clef. Both parts have a "SOLO." marking at the beginning of the second measure of the phrase "From Zi-on's hill and - Zi-on's".

SOLO.

SO.

SO.

To Zi-on's - hill I - lift my eyes, From thence is all my aid; From Zi-on's hill and - Zi-on's

Second system of the musical score. It continues the vocal and piano parts. The vocal line includes the lyrics: "God, From Zi-on's hill and - - - Zi-on's God, Who heav'n and earth hath made—Who heav'n and earth hath made." The piano accompaniment features a "TUTTL." (Tutti) marking. The system concludes with a double bar line.

TUTTL.

TUTTL.

God, From Zi-on's hill and - - - Zi-on's God, Who heav'n and earth hath made—Who heav'n and earth hath made.

While shep-herds watch'd their flocks by night, All seat-ed on-the-ground, - - All seat-ed on-the-ground,

The first system of the musical score for 'Bristol, or Bethlehem'. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'ALLEGRO VIVACE'. The lyrics are: 'While shep-herds watch'd their flocks by night, All seat-ed on-the-ground, - - All seat-ed on-the-ground,'.

SOLO. TUTTI.
The an-gel of the Lord came down, And glo-ry-shone-a-round, - - - And glo-ry shone-a-round.
SOLO. TUTTI.

The second system of the musical score. It continues with four staves. The vocal parts have a 'SOLO' section followed by a 'TUTTI' section. The piano accompaniment also has a 'SOLO' section followed by a 'TUTTI' section. The lyrics are: 'The an-gel of the Lord came down, And glo-ry-shone-a-round, - - - And glo-ry shone-a-round.'.

UN POCC ALLEGRETTO.

NEW MARLOW. C. M.

M #

141

Let all the lands, with shouts of joy, To God their voi - ces raise; - Sing psalms in hon - or of his name, And spread his glo - rious praise.

This musical score is for the hymn 'NEW MARLOW'. It is written in 2/4 time with a key signature of one sharp (F#). The score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are: 'Let all the lands, with shouts of joy, To God their voices raise; - Sing psalms in honor of his name, And spread his glorious praise.'

ALLEGRO MODERATO.

CRAEFENAU. C. M.

M b

Stoop down my tho'ts that used to rise, Con - verse a - while with death; Think how a gasp - ing mor - tal lies, And pants a - way his breath.

This musical score is for the hymn 'CRAEFENAU'. It is written in 2/4 time with a key signature of two flats (Bb and Eb). The score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are: 'Stoop down my thoughts that used to rise, converse a while with death; Think how a gasping mortal lies, And pants away his breath.'

SOLO.

SOLO.

TUTTI.

Father, how wide thy glory shines! How high thy wonders rise! Known thro' the earth by thousand signs, By thousand thro' the skies, By thousand thro' the skies, By thousand thro' the skies.

SOLO.

TUTTI.

SOLO.

CHORAL.

ST. DAVID'S. C. M.

M #

Ravenscroft.

2d. Treble.

To cel - e - brate thy praise, O Lord, I will my heart prepare; To all the list'ning world, will I, Thy wond'rous works declare.

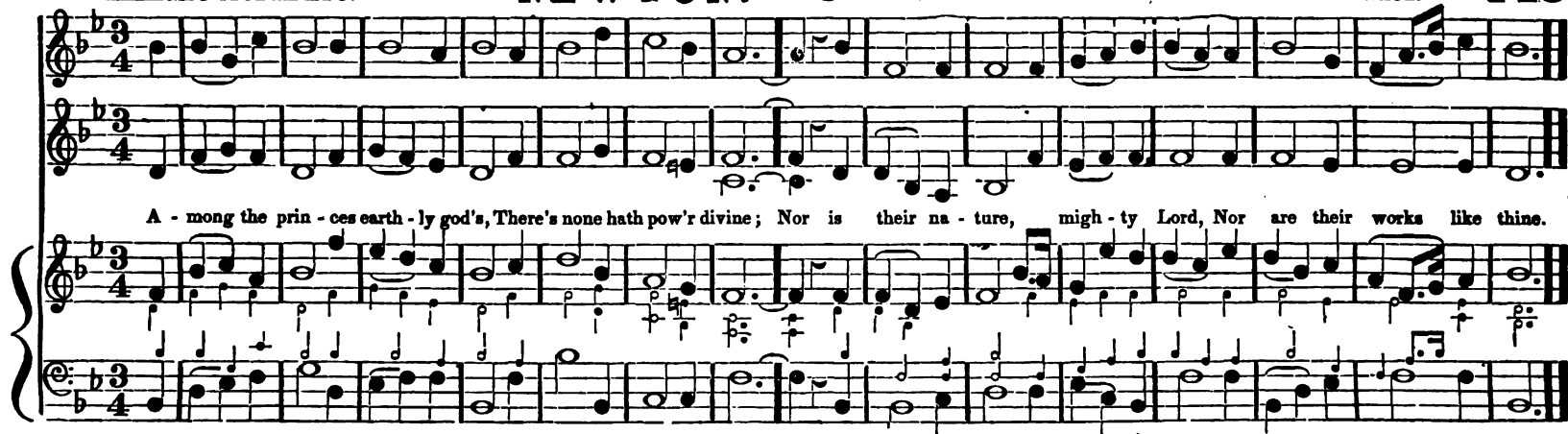
ALLEGRO MODERATO.

NEWTON. C. M.

M #

T. Jackson.

143



A - mong the prin - ces earth - ly god's, There's none hath pow'r divine; Nor is their na - ture, migh - ty Lord, Nor are their works like thine.

ALLEGRETTO.

AFRICA. C. M.

M #

W. Billings.



Give thanks to God. in - voke his name, And tell the world his grace; Sound through the earth his deeds of fame, That all may seek his face.

Once more, my soul the ris - ing day, Salutes my waking eyes; Once more, my voice, the trib-ute pay, To him - that rolls the skies.

CHORAL.

ELGIN. C. M.

M b

German Choral.

When ris - ing from the bed of death, O'erwhelm'd with guilt and fear, I see my Ma - ker face to face—Oh, how shall I ap - pear!

First system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The time signature is 3/4. The key signature has one sharp (F#). The lyrics are: "Ho - san - na to - - our con - qu'ring king! All hail - in - - car - - nate love! All hail - - in - - car - nate love!"

Second system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The time signature is 3/4. The key signature has one sharp (F#). The lyrics are: "... Ten thou - sand songs and glo - - ries wait, - To crown thy head a - - bove, To crown thy head a - - bove."

Heav'n has confirmed the dread-decree, That Ad-am's race must die: One gen-eral ru-in sweeps them down, And low-in dust-they lie.

This musical score is for the hymn 'Old Bromsgrove'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are written below the vocal line.

CHORAL.

BEDFORD. C. M.

M

German Choral.

My Sa-viour, my al-migh-ty friend, When I be-gin thy praise, Where will the grow-ing num-bers end, The numbers of thy grace;

This musical score is for the hymn 'Bedford'. It is a choral setting with a German Choral style. The key signature has two sharps (D major), and the time signature is 4/4. The lyrics are written below the vocal line.

CHORAL.

KING. C. M. M

147

Musical score for the hymn 'KING' in C Major, Common Time. The score is for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part consists of a right hand with a simple harmonic accompaniment and a left hand with a bass line. The lyrics are: 'I'm not a-sham'd to own my Lord, Or to de - fend his cause; Main - tain the hon - or of his word, The glo - ry of his cross.'

CHORAL.

COLESHILL. C. M. M b

Musical score for the hymn 'COLESHILL' in C Minor, Common Time. The score is for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part consists of a right hand with a simple harmonic accompaniment and a left hand with a bass line. The lyrics are: 'That aw - ful day will sure - ly come, Th'ap - pointed hour makes haste; When I must stand be - fore my Judge, And pass the sol - emn test.'

3/4

M. TREBLE.

SOLO.

TUTTI.

The heav'ns - his righte - ous - ness declare, And an - gels' hail - his birth: His gos - pel shall - his glo - ries bear A - round - th'ad - mixing earth.

SOLO.

TUTTI.

CHORAL.

YORK. C. M. M #

I. Milton.

3/4

How help - less guilt - y na - ture lies, Un - con - scious of her load! The heart unchanged can never rise, To hap - pi - ness and God.

Vain are the hopes the sons - of men, On their own works have built; Their hearts by na - ture all un - clean, And all - their ac - tions guilt.

How sad our state by na - ture is! Our sin how deep - it stains! And Sa - tan holds our cap - tive minds, Fast in - - his sla - vish chains.

How wond'rous great how glorious bright, Must our Cre-a - tor be! Who dwells a-midst the dazzling light, Of an et - er - nal day.

The first system of the musical score consists of a vocal melody and a piano accompaniment. The vocal part is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the vocal staff.

CHORAL.

MEAR. C. M.

M

Old Choral Style.

How large the prom-ise! how di - vine! To Abraham and his seed! I'll be a God to thee and thine, Sup-ply - ing all their need.

The second system of the musical score is labeled 'CHORAL.' and 'Old Choral Style.' It features a vocal melody and a piano accompaniment. The vocal part is written on a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the vocal staff.

ALLEGRETTO.

GREUTZACH. C. M. M

151

First system of music for 'GREUTZACH'. It consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ALLEGRETTO.'.

Come, happy souls, ap - proach your God, With new me - lodi - ous songs; Come, ren - der to al - mighty grace, The trib - ute of - - your tongues.

ALLEGRETTO MODERATO.

QUERFURTH. C. M. M b

Second system of music for 'QUERFURTH'. It consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The tempo is marked 'ALLEGRETTO MODERATO.'.

Hear gracious God, my hum - ble prayer, To thee I breathe my sighs; When will the cheering morn ap - pear? And when my joys a - rise?

Fath-er, whate'er of earth-ly bliss, Thy sov'reign will - de - nies; Ac - cepted at - thy throne of grace, Let this pe - ti - tion rise.

SOLO. TUTTI.

ALLEGRO ASSAI.

HUMMEL. C. M.

M

A - wake, ye saints, to praise your King, Your sweetest passions raise; Your pi-ous pleas-ure, while - you sing, - In-cres-ing with the praise.

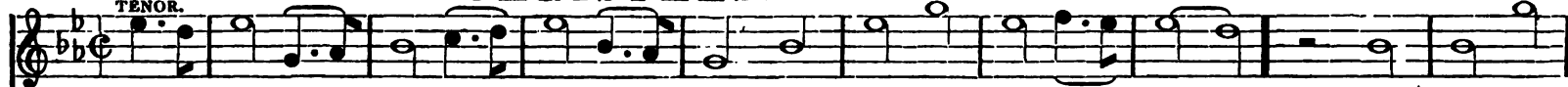
SOLO. TUTTI.

ALLEGRO ASSAI.
TENOR.

CHRISTMAS. C. M.

M #

G. F. Handel. 153



A - - wake my - soul, stretch ev - 'ry - nerve, And press with vig - or - on; - -

A heav - 'nly

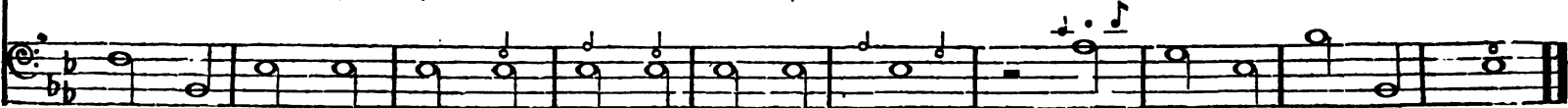
TREBLE.



BASS.



race de - mands thy zeal, And an im - mor - tal crown, - - And - - an im - mor - tal crown.



M. TREBLE.

There is a land of liv - ing joy, - Be - yond - the ut - most - skies; - Where scenes of bliss with - out - al - - loy, - In bound - less pros - pect rise.

ALLEGRO.

NEW YORK. C. M.

M #

Dr. Blow.

M. TREBLE.

Blest morn - ing, whose first op'ning - rays, Be - held - our ris - ing God; That saw - him - tri - umph - o'er - the dust, And - leave - his - - last - - a - bode.

There is a land of pure de - light, Where saints im - mor - tal reign; In - finite day ex - cludes the night, And pleas - ures banish pain.

The first system of the musical score for the first stanza. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the middle staff.

SECOND STANZA.

SOLO for Bass or Tenor.

Sweet fields be - yond the swell - ling flood, Stand dress'd in liv - ing green; So to the Jews old Ca - naan stood, While Jor - dan roll'd be - tween.

SOLO. TUTT.

The second system of the musical score for the second stanza. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the middle staff. The word 'SOLO' appears above the middle staff, and 'TUTT.' appears above the bottom staff.

156 ALLEGRETTO QUASI ANDANTINO. ARLINGTON. C. M. M #

Dr. Arac.

The time is short!-sinners, be-ware, Nor tri-ble time a - - way; - - The word of great sal-va-tion hear, While yet 'tis called to day.

ANDANTINO QUASI ALLEGRETTO.

STEPHENS. C. M.

Jones.

The Lord is good, the heav'nly king, He makes the earth his care; Vi-sits the pastures ev - 'ry spring, And bids the grass ap - pear.

ALLEGRO MOLTO.

VICTORY. C. M.

M #

Altered.

157

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves.

In God's own house pronounce his praise, His grace - - - he there re - veals; To heav'n your

The second system of the musical score continues the composition with four staves. It includes the same vocal and piano parts as the first system. The lyrics continue below the vocal staves.

joy and won - - - der - - - raise, - For there his glo - ry dwells, for there - his glo - - ry dwells.

UNISON.

M. TREBLE.

I know that my Re - deem - er lives, And ev - er prays - for me; Sal - va - tion to his saints he gives, And life and lib - er - ty.

ALLEGRO.

NORTHFIELD. C. M.

M b

Two Stanzas. J. Holyok's Coll.

To God I cried, with mournful voice, I sought his gra - cious ear, In the sad day when trou - ble rose, And fill'd my heart with fear.

ALLEGRO.

NORTHFIELD.

Second Stanza.*

159

Will he for - ev - - er cast me off? His prom - ise ev - - er fail? Has he for - - got his

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

ten - - der love? Shall an - - ger still pre - - vail? Shall an - - ger - - still pre - - vail?

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staves.

* The two Stanzas may be used separately.

The first system of the musical score consists of four staves. The top staff is a single melodic line in treble clef. The second staff is a vocal line with lyrics. The third and fourth staves are a piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both featuring chords and moving lines. The key signature has one flat (B-flat), and the time signature is common time (C).

I sing the migh - ty pow'r of God, That made the mountains rise; That spread the flow - ing seas a - broad, And built the lof - ty skies.

The second system of the musical score also consists of four staves, following the same layout as the first system. It includes a vocal line with lyrics and a piano accompaniment. The musical notation continues the melody and accompaniment from the first stanza.

I sing the wis - dom that or - dain'd, The sun to rule the day; The moon shines full at his com - mand, And all the stars o - bey.

ALLEGRO.

KENDALL. C. M.

M #

Clark.
From the Village Harmony.

161

SOLO. TUTT.

Gird on - thy sword, vic-to-rious Prince, - Ride with - ma - jes - tie sway ; Thy ter - - ror shall strike through thy foes, And make the world o - bey.

SOLO. TUTT.

ORIGINAL

NORWAY. C. M.

M #

German Choral.

Ab - ove these heav'n's cre - a - - ted sounds, Thy mer - cies Lord, ex - tend ; Thy truth out - lives the nar - row bounds, Where time and na - ture end.

Shine, migh-ty God, on Zi - on shine, With beams of heav'n - ly grace ; Re - veal thy pow'r through every land, And show thy smi - ling face.

This musical score is for the hymn 'WARWICK' in C Major, Common Time. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are: 'Shine, migh-ty God, on Zi - on shine, With beams of heav'n - ly grace ; Re - veal thy pow'r through every land, And show thy smi - ling face.'

CHORAL.

LONDON. C. M. M

Dr. Croft.
From the Village Harmony.

O praise the Lord with one con - sent, And mag - ni - fy his name ; Let all the ser - vants of the Lord, His wor - thy praise pro - claim.

This musical score is for the hymn 'LONDON' in C Major, Common Time. It is a choral setting with a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are: 'O praise the Lord with one con - sent, And mag - ni - fy his name ; Let all the ser - vants of the Lord, His wor - thy praise pro - claim.'

ALLEGRETTO
UN POCO STACCATO.

MILETUS. C. M.

M # Hymn Chant.

163

Thy good-ness, Lord, our souls con-fess, Thy good-ness we a-dore; A spring whose blessings nev-er fail, A sea with-out a shore.

UNISON.

ALLEGRETTO.

NEWPORT. C. M.

M #

The Lamb shall lead his heav'n-ly flock, Where liv-ing fountains rise; And love di-vine shall wipe a-way, The sor-rows of their eyes.

ANDANTINO.

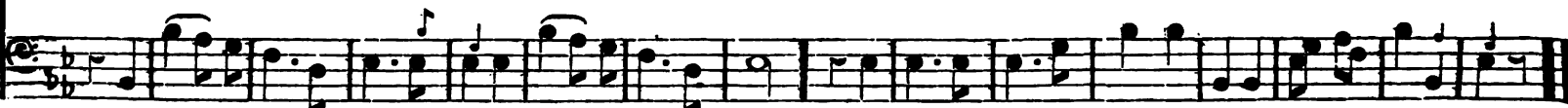


TREBLE.

While thee I seek, pro- tect - ing Pow'r, Be my vain wish - es still'd; And may this con - so - rat - ed hour, With bet - ter hopes be fill'd!



Thy love the pow'r of thought bestow'd, To thee my thoughts would soar; Thy mer - cy o'er my life has flow'd, That mer - cy I a - dore.



1st TREBLE SOLO.

In God's own house pronounce his praise, His grace he there re - veals, His grace he there re - veals; To heav'n your joy and

SOLO.

Detailed description: This block contains the first system of a musical score. It features four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values including eighth and sixteenth notes. The second staff is also a treble clef with the same key and time signature, continuing the melody. The third and fourth staves are a grand staff (treble and bass clefs) with the same key and time signature, providing a harmonic accompaniment. The lyrics are written below the staves, with some words aligned under specific notes. The system ends with a double bar line.

TUTTL.

wonder raise, For - there his glo - - - ry dwells; To heav'n your joy and - won - der raise, For there his go - ry dwells.

TUTTL.

Detailed description: This block contains the second system of the musical score. It continues with four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line. The second staff is also a treble clef with the same key and time signature, continuing the melody. The third and fourth staves are a grand staff (treble and bass clefs) with the same key and time signature, providing a harmonic accompaniment. The lyrics continue below the staves. The system ends with a double bar line.

Lo! what an en - ter - tain - ing sight, Those friendly brethren prove; Whose cheer - ful hearts in bands u - nite, Of har - mo - ny and love.

ALLA CAPELLA.

ROCHESTER. C. M.

M #

Hymn Chant.

A. Williams.
From the Village Harmony.

O Lord, how in - fin - ite thy love! How wond'rous are thy ways! Let earth be - - neath—and heav'n above, Combine to sing thy praise.

MODERATO.

DANVILLE. C. M.

M #

167

O all ye lands in God re-joice, To him your thanks be-long; With grateful heart and voice make known, His good-ness and his pow'r.

This musical score is for the hymn 'Danville, C. M.' in the key of D major (indicated by two sharps) and 3/4 time. It is marked 'MODERATO.' The score consists of four staves. The first two staves are for vocal parts (Soprano and Alto), and the last two are for piano accompaniment (Right and Left hands). The lyrics are: 'O all ye lands in God re-joice, To him your thanks be-long; With grateful heart and voice make known, His good-ness and his pow'r.'

ALLEGRETTO.

PLYMPTON. C. M.

M #

O let our drooping hearts re-vive, And ev'-ry tear be dry, Why should these eyes be drown'd in grief, Which view a Sa-viour nigh?

This musical score is for the hymn 'Plympton, C. M.' in the key of D major (indicated by two sharps) and 3/4 time. It is marked 'ALLEGRETTO.' The score consists of four staves. The first two staves are for vocal parts (Soprano and Alto), and the last two are for piano accompaniment (Right and Left hands). The lyrics are: 'O let our drooping hearts re-vive, And ev'-ry tear be dry, Why should these eyes be drown'd in grief, Which view a Sa-viour nigh?'

Sal - vation! - oh, the joy - ful sound! 'Tis pleas - ure to - - our ears; A sov'reign balm - for ev - 'ry wound, - A cor - dial for - our fears.

Spl - vation! ♪

SOLO. TUTTI.

SOLO. TUTTI.

ALLEGRO ASSAI.

HOUR-GLASS. C. M. M

A - rise, ye peo - ple, and a - - dare, Ex - ult - - ing strike the chord; Let all the earth from shore to shore, Confess th' almighty Lord, Confess th' almighty Lord.

Let hea - thens to their i - dols haste, And worship wood or stone; But my de - light - ful lot is cast, Where God is tru - ly known.

This musical score is for the hymn 'YDOLEM'. It is in the key of D major (two sharps) and 3/2 time. The tempo is marked 'ALLEGRO VIVACE'. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are written below the vocal staves.

CHORAL.

MENTZ. C. M.

M b

J. Holyok's Coll.

Fools in their hearts, be - lieve and say, That all re - li - gion's vain; There is no God, who reigns on high, Or minds th'af - fairs of men.

This musical score is for the hymn 'MENTZ'. It is in the key of D major (two sharps) and 3/2 time. The tempo is marked 'CHORAL'. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are written below the vocal staves.

Let ev' - ry land their tongues - - - em - - ploy,

Oh for a shout of sacred joy, To God, the sov'reign king! Let

ev' - ry land their tongues - - - em - - ploy; Let ev'ry land their tongues employ, And hymns of tri - umph sing.

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. It features a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'ALLEGRO ASSAI'. The score is divided into two systems. The first system contains the first two staves of vocal parts and the first two staves of piano accompaniment. The second system contains the next two staves of vocal parts and the next two staves of piano accompaniment. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across measures. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The score ends with a double bar line and repeat dots.

ALLEGRO.

WARREN. C. M.

M #

Dr. Arnold. 171

SOLO.

SOLO.

How large - the prom - ise, how - di - vine, T'o Abr' - - ham and - - - his seed! 'I'll be - - - a God - - to thee - - and thine,

SOLO.

SOLO.

TUTTI.

Sup - ply - ing all - - their need.' 'I'll be - - - a God - - to thee - - and thine, Sup - ply - ing all - - their need.'

TUTTI.

Hark ! from the tombs a doleful sound, My ears attend the cry; Ye living men come view the ground, Where you must shortly lie.

CHORAL STYLE.

LEBANON. C. M. M b Hymn Chant.

W. Billings.

Lord what is man, poor fee - ble man? Born of the earth at first; His life a shadow, light and vain, Still hast'ning to the dust.

ALLEGRO ASSAI.

SALEM. C. M. M

173

Let all - the just, - to God - with joy, Their cheer - - ful voi - - ces raise; For well the righte - ous

SOLO. TUTTI.

it - be - comes, To sing - glad songs - of praise, - - - - To sing glad songs - of praise.

SOLO. TUTTI.

SOLO. **TUTTL.** **TUT.**

Let all - the just - to God with joy, Their cheerful voices raise; For well the righteous it becomes, To sing glad songs of praise.

SOLO. **TUTTL.** **SOLO.** **TUTTL.**

ALLEGRO.

ASCHAFFENBURG.

C. M.

M #

Hymn Chant.

UNISON. **UNISON.**

Oh for a shout of sacred joy, To God the sov'reign king! Let ev'ry land their tongues employ, And hymns of triumph sing.

UN POCO STACCATO.

ALLEGRO.

PIETY. C. M. M

175

SOLO. TUTTI.

Happy is he that fears the - Lord, And follows his - com - - - mands, And follows his commands; Who lends the

SOLO. TUTTI.

SOLO. TUTTI.

poor with - out re - ward; Who lends the poor with - out re - ward, Or gives - - - with lib - 'ral hands.

SOLO. TUTTI.

M. TREBLE. SOLO. M. TREBLE. TUTTI.
 Come let us join our cheer-ful songs, With angels round the throne; Ten thousand thousand are their tongues, But all their joys are one, But all their joys - are - one.

SOLO. TUTTI.

Detailed description: This is a musical score for a hymn titled 'Devizes'. It is in common time (C.M.) with a key signature of one sharp (F#). The tempo is marked 'ALLEGRO ANSAL'. The score is arranged for a four-part setting: Soprano (M. TREBLE), Alto (SOLO. M. TREBLE), Tenor (TUTTI), and Bass (TUTTI). The lyrics are: 'Come let us join our cheer-ful songs, With angels round the throne; Ten thousand thousand are their tongues, But all their joys are one, But all their joys - are - one.' The music features a variety of note values, including eighth and sixteenth notes, and rests. The Soprano and Alto parts have specific 'SOLO' and 'TUTTI' markings.

ALLEGRO.

BRAINTRIE. C. M. M

In God's own house pronounce - his praise, His grace - he there - re - veals; To heav'n - your joy - and won - der raise, For there his glo - ry dwells.

Detailed description: This is a musical score for a hymn titled 'Braintrie'. It is in common time (C.M.) with a key signature of one sharp (F#). The tempo is marked 'ALLEGRO'. The score is arranged for a four-part setting: Soprano, Alto, Tenor, and Bass. The lyrics are: 'In God's own house pronounce - his praise, His grace - he there - re - veals; To heav'n - your joy - and won - der raise, For there his glo - ry dwells.' The music features a variety of note values, including eighth and sixteenth notes, and rests.

Thou art my por - tion O my God, Soon as I know thy way, My heart makes haste t'o - bey thy word, And suf - fers no de - lay.

SOLO. **TUTTI.**

This musical system contains the first stanza of the hymn. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'ALLEGRETTO.' The lyrics are: 'Thou art my por - tion O my God, Soon as I know thy way, My heart makes haste t'o - bey thy word, And suf - fers no de - lay.' The system includes a 'SOLO.' section for the voice and a 'TUTTI.' section for the piano.

choose the path of heav' - nly truth, And glo - ry - in my choice; Not all the riches of the earth, Could make me - so re - joice.

SOLO. **TUTTI.**

SOLO. **TUTTI.**

This musical system contains the second stanza of the hymn. It continues with the vocal melody and piano accompaniment. The lyrics are: 'choose the path of heav' - nly truth, And glo - ry - in my choice; Not all the riches of the earth, Could make me - so re - joice.' The system includes 'SOLO.' and 'TUTTI.' markings for both the voice and piano parts.



3d. TREBLE.



Oh! that the Lord would guide my ways, To keep his stat-utes still; Oh! that my God would grant me grace, To know and do his will.

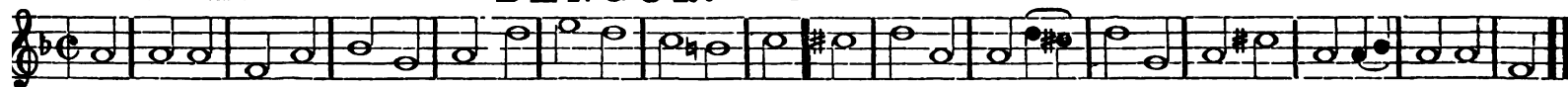


CHORAL STYLE.

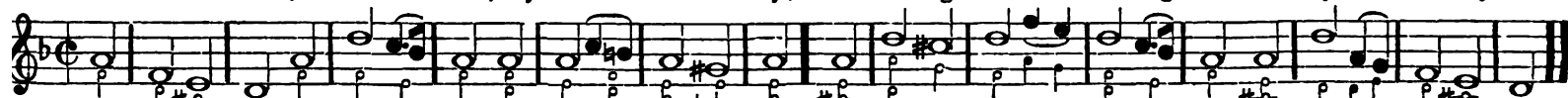
BANGOR. C. M.

M b

Ravenscroft.



Hark! from the tombs, a dole-ful sound, My ears at-tend the cry; Ye liv-ing men come view the ground, Where you must shortly lie.



ALLEGRO

MERIDEN. C. M.

M #

T. Clark.

179

Oh, how I love thy ho - ly law! 'Tis dai - ly my de - light; And thence my med - i - - ta - tions draw

Di - vine ad - - vice by night. And thence my med - i - - ta - - tions draw Di - vine ad - - - vice by night.

SOLO. TUTTI.

SOLO. TUTTI.

When God re-veal'd his gra-cious name, And chang'd my mour-nul state, My rapture seem'd a pleasing dream, The grace ap-pears'd so great.

The first system consists of a vocal melody in treble clef and a piano accompaniment in bass clef, both in 3/2 time. The melody is written on a single staff, and the piano accompaniment is written on a single staff. The lyrics are placed below the vocal staff.

SECOND STANZA. Each Stanza may be used separately.

And sing sur-prising grace. *1st time.* *2d time.* *And sing sur-prising grace. 1st time. 2d time.*

The world beheld the glo-rious change, And did-ty hand confess; My tongue broke out in unknown strains, And sung sur-prising grace. *1st time. 2d time.*

The second system consists of a vocal melody in treble clef and a piano accompaniment in bass clef, both in 3/2 time. The melody is written on a single staff, and the piano accompaniment is written on a single staff. The lyrics are placed below the vocal staff. The system includes repeat signs and first/second ending markings for both the vocal and piano parts.

SOLO. M. TREBLE. TUTTL.

To praise the ev - er bounteous King, My soul, wake all thy pow'rs; He calls, and at his voice come forth, The smil - ing har - vest hours.

SOLO. TUTTL.

Detailed description: This is a musical score for a hymn titled 'WINTROP' in Common Measure (C. M.), marked 'UN POCO ALLEGRETTO.' and in the key of D major (M #). The score is written for four parts: Soprano (SOLO. M. TREBLE.), Alto (TUTTL.), Tenor (SOLO.), and Bass (TUTTL.). The time signature is 2/4. The lyrics are: 'To praise the ev - er bounteous King, My soul, wake all thy pow'rs; He calls, and at his voice come forth, The smil - ing har - vest hours.' The music features a mix of eighth and sixteenth notes, with some rests in the Soprano and Tenor parts.

SOLO. TUTTL.

Let ev' - - ry mor - tal ear attend, And ev' ry heart rejoice; The trump - et of the gos - pel sounds, With an inviting voice, With an in - viting voice.

SOLO. TUTTL.

Detailed description: This is a musical score for a hymn titled 'FRANKLIN PLACE' in Common Measure (C. M.), marked 'ALLEGRO.' and in the key of D major (M #). The score is written for four parts: Soprano (SOLO.), Alto (TUTTL.), Tenor (SOLO.), and Bass (TUTTL.). The time signature is 2/4. The lyrics are: 'Let ev' - - ry mor - tal ear attend, And ev' ry heart rejoice; The trump - et of the gos - pel sounds, With an inviting voice, With an in - viting voice.' The music features a mix of eighth and sixteenth notes, with some rests in the Soprano and Tenor parts.

The time is short! sin - ners be - ware, Nor tri - fle time a - way; The word of great sal - va - tion hear, While yet 'tis called to - day.

This musical score is for the hymn 'ETERNITY'. It is written in treble and bass clefs with a key signature of one flat (Bb) and a time signature of 3/4. The tempo is marked 'ALLEGRETTO'. The lyrics are: 'The time is short! sin - ners be - ware, Nor tri - fle time a - way; The word of great sal - va - tion hear, While yet 'tis called to - day.'

ALLEGRO ASSAI.

MORNING HYMN. C. M.

M

A - wake my soul, to sound his praise, A - wake my harp to sing; Join all my pow'rs the song to raise, And morning incense bring.

This musical score is for the hymn 'MORNING HYMN'. It is written in treble and bass clefs with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'ALLEGRO ASSAI'. The lyrics are: 'A - wake my soul, to sound his praise, A - wake my harp to sing; Join all my pow'rs the song to raise, And morning incense bring.'

ALLEGRETTO MODERATO.

H A V E N. S. M.

M #

W. Billings.
With alterations.

183

O bless the Lord my soul, Let all - - with-in me join, And aid my tongue to bless his name, Whose favours are divine, Whose favours are di - vine.

This musical score is for the hymn 'H A V E N. S. M.' by W. Billings. It is in the key of D major (one sharp) and 3/4 time. The tempo is marked 'ALLEGRETTO MODERATO.' The score is written for four parts: Soprano, Alto, Tenor, and Bass. The lyrics are: 'O bless the Lord my soul, Let all - - with-in me join, And aid my tongue to bless his name, Whose favours are divine, Whose favours are di - vine.' The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The piece concludes with a double bar line.

ALLEGRETTO MODERATO.

S N O W H I L L. S. M.

M b

We sin - ners, fear - the Lord, While yet - 'tis called to day; Soon will - the aw - ful voice - of death, Command your souls a - way.

This musical score is for the hymn 'S N O W H I L L. S. M.' by W. Billings. It is in the key of D major (one sharp) and 3/4 time. The tempo is marked 'ALLEGRETTO MODERATO.' The score is written for four parts: Soprano, Alto, Tenor, and Bass. The lyrics are: 'We sin - ners, fear - the Lord, While yet - 'tis called to day; Soon will - the aw - ful voice - of death, Command your souls a - way.' The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The piece concludes with a double bar line.

SECOND TREBLE.

How beauteous are their feet, - Who stand on Zi-ous hill! - Who bring - sal - va - tion - on - - their - tongues, - And words - - of peace - re - - veal.

SECOND STANZA.

SOLO. **TUTTI.**

How charming is their voice, - How sweet their tidings are! Zi - - on, be - hold thy Saviour king, He reigns - - - - and tri - umphs here.

SOLO. **TUTTI.**

ALLEGRO VIVACE.

PIEBE. S. M.

M[#]

From the American Harp.

185

Ye trembling captives hear, The gos-pel trumpet sounds: No mu-sic more can charm - the ear, - Or heal your heart felt wounds, Or heal - your heart felt wounds.

UNISON.

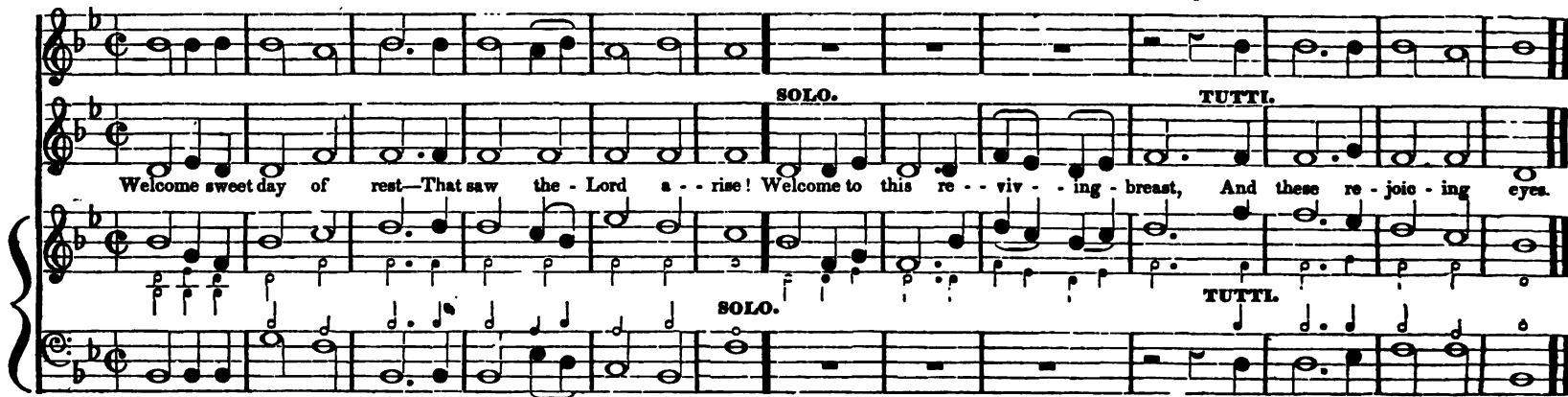
ANDANTINO.

UTICA. S. M.

M[#]

Oh where shall rest be found, Rest for the wea - ry soul? 'Twere vain - the o - - ceans depths - to sound, Or pierce - to eith - - er pole

24



SOLO. TUTTI.

Welcome sweet day of rest—That saw the - Lord a - - rise! Welcome to this re - - viv - - ing - breast, And these re - joic - ing eyes.

SOLO. TUTTI.

ALLO: ASSAI.

WATCHMAN. S. M.

M #

Leach.



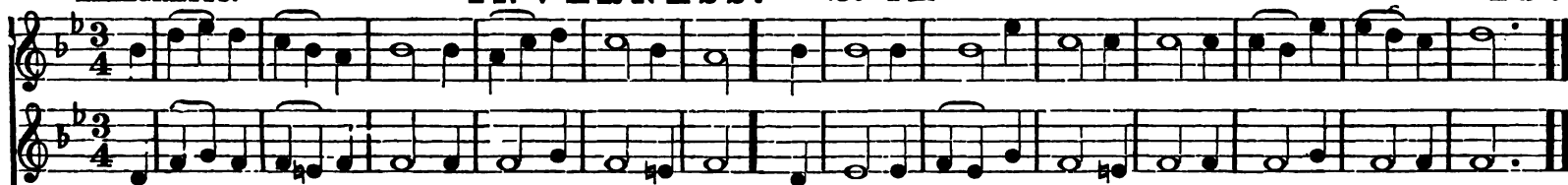
Now living wa-ters flow, To cheer the - - humble soul; From sea to sea the riv - - ers - - go, And - spread from - pole to pole.

ALLEGRETTO.

INVERNESS. S. M.

M #

187



Great heir - of Da - vid's throne, Thy royal pow'r assume; Come reign in faith - ful hearts alone, Thou blest Re - deemer come.

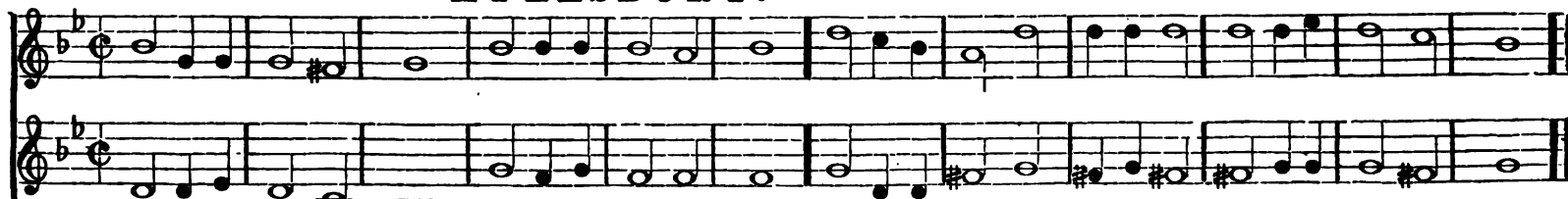


ALLEGRO.

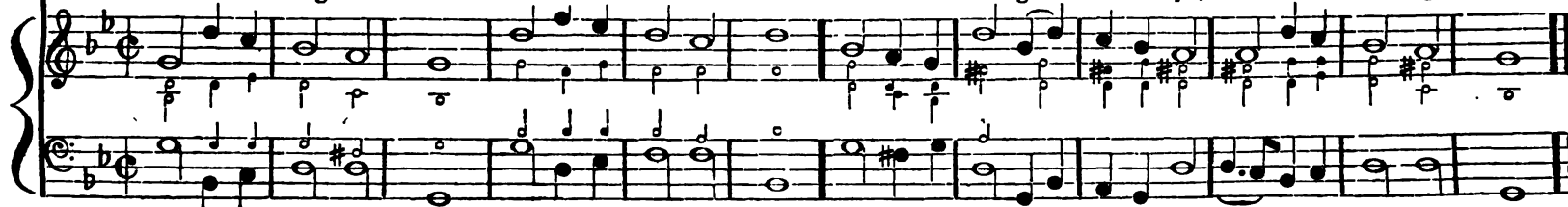
AYLESBURY. S. M.

M b

Dr. Green.



And will the Judge de - scend? And must the dead a - - rise? And not a sin - gle soul escape, His all dis - cerning eyes?



We lift our hearts to thee, Thou day-star from on high; The sun it - self is but thy shade, Yet cheers both earth and sky.

ALLEGRETTO.

NORWALK. S. M.

M b

Mather.

All yester - day is gone! To - morrow's not our own; O sin - ner, come, with - out de - lay, To bow be - - - fore the throne.

ALLEGRO.

FAIRFIELD. S. M.

M #

R. Harrison.

189

Let diff'ring na - tions join, To cel - e - - brate thy fame; Let all the world, O Lord, combine, To praise thy glo - rious name.

ALLEGRO.

MOUNT EPHRAIM. S. M.

M #

Milgrove.

Your harps ye trem - - bling saints, Down from the wil - lows take; Loud to the praise of love di - vine, Bid ev' - - - ry string awake.

2d. TREBLE.

My gracious God, how plain Are thy di-rec-tions giv'n! O may I nev-er read in vain, But find the path to heav'n.

ALLEGRETTO.

TEACHER. S. M.

M

Handel.

2d. TREBLE.

To God - in whom - I trust, I lift - my heart and voice; O let - me not - be put to shame, Nor let my foes re-joice.

ALLEGRETTO MODERATO.

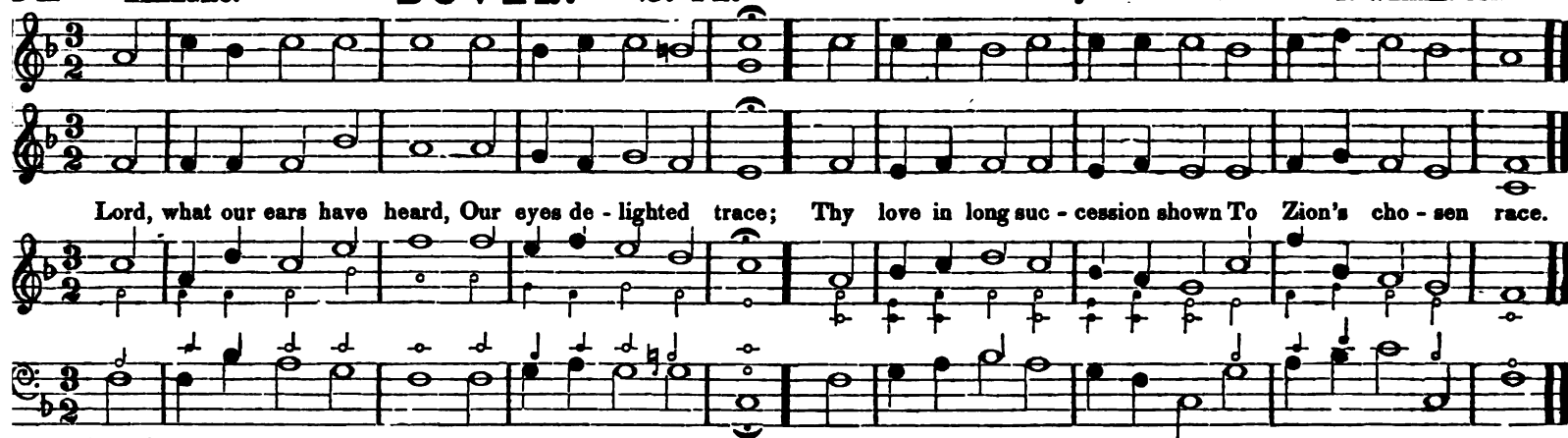
ALBEE. S. M. M #

191

The Lord the sov'reign king, Hath fix'd his throne on high, O'er all - - the heav'nly world - he - rules, - And all beneath the sky, And all beneath the sky.

ALLEGRETTO QUASI MODERATO. LITTLE MARLBOROUGH. S. M. M # A. Williams Coll.

And am I born - to die? To lay this bo - dy down? And must my trembling spir - it fly, In - to a world - - un - known?



Lord, what our ears have heard, Our eyes de-lighted trace; Thy love in long suc-cession shown To Zion's cho-sen race.

UN POCO STACCATO.

ALLEGRO.

GREENFIELD.

S. M.

M #

Hymn Chant.



Be-hold the throne of grace! The promise calls me near; There Jesus shows a smil-ing face, And waits to an-swer pray'r.

UN POCO STACCATO.



Be - hold the suf - fy sky, Declares the mak - er, God; And all the star - ry works - on high, - Pro - claims his pow'r - a - broad.

CHORAL.

GREGORIAN HYMN. S. M.

M b



When over - whelm'd with grief, My heart with - in me dies; Helpless and far from all re - lief, To heav'n I lift mine eyes.

We come with joy - ful song, To hail this hap - py morn; Glad tidings from an angels tongue, This day is Je - sus born.

STACCATO.

ALLEGRETTO.

FECCE.

S. M.

M 4

J. H. H. H.

Once more, be - fore we part, Oh bless the Saviour's name; Let ev'ry tongue and ev'ry heart A - dore and praise the name. - A - dore and praise the name.

SOLO. TUTTI.

SOLO. TUTTI.

While my Re - deem - er's near, My shepherd, and my guide; I bid fare - well to ev' - ry fear, My wants are all sup - plied.

This musical score is for a hymn titled 'NEW DARTMOUTH'. It is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are: 'While my Re - deem - er's near, My shepherd, and my guide; I bid fare - well to ev' - ry fear, My wants are all sup - plied.'

• ALLA BREVE. CHRISTMAS CHANT. S. M. M # Hymn Chant. *From the American Harp.*

Rejoice in Je - sus birth! To us a Son is giv'n; To us a child is born on earth, Who made both earth and heav'n.

UN POCO STACCATO.

This musical score is for a hymn titled 'CHRISTMAS CHANT'. It is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one sharp (F#), and the time signature is alla breve. The lyrics are: 'Rejoice in Je - sus birth! To us a Son is giv'n; To us a child is born on earth, Who made both earth and heav'n.' The instruction 'UN POCO STACCATO.' is written below the piano part.

Sing to the Lord most high, Let ev - - 'ry land a - - - dore, With grate - ful - - heart - - and voice make known, His good - ness and his pow'r. }

This musical score is for the hymn 'CREEK BATH or Cheshire'. It is written in G major (one sharp) and 4/4 time, marked 'ALLEGRO ASSAI.'. The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: 'Sing to the Lord most high, Let ev - - 'ry land a - - - dore, With grate - ful - - heart - - and voice make known, His good - ness and his pow'r. }'. The piece concludes with a double bar line.

ALLEGRO MODERATO.

RICHMOND. S. M. NEW.

See what a - - liv - - ing stone, The build - ers did re - - fuse; Yet God hath built his church thereon, In spite - of - - envious Jews.

This musical score is for the hymn 'RICHMOND'. It is written in G major (one sharp) and 4/4 time, marked 'ALLEGRO MODERATO.'. The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: 'See what a - - liv - - ing stone, The build - ers did re - - fuse; Yet God hath built his church thereon, In spite - of - - envious Jews.'. The piece concludes with a double bar line.

My soul re - - peat his praise, Whose mercies are so great! Whose an - - ger is so slow to rise, So rea - dy to - a - bate.

This system contains the first two staves of the musical score. The top staff is a single melodic line in treble clef, and the bottom staff is a piano accompaniment in treble and bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the piano staff.

High as the heav'ns are rais'd, - - A - bove the ground we tread, So far the riches of his grace, Our highest thoughts exceed, Our highest thoughts exceed.

UNISON.

This system contains the next two staves of the musical score. It continues the melody and piano accompaniment from the first system. The lyrics are written below the piano staff. The word 'UNISON.' is written below the piano staff, indicating that the vocal and piano parts are to be played together for the remainder of the piece.

M. TREBLE

SOLO.

TUTTL.

Be - hold the morn - ing sun, Be - gins - his glori - ous way; His beams-through-all-the - na - tions - run, - - And life - and light con - vey.

SOLO.

TUTTL.

ALLEGRO ASSAL

ST. THOMAS. S. M.

M #

A. William's Coll.

M. TREBLE

SOLO.

TUTTL.

Blest are the sons of - peace! Whose hearts and hopes are one; Whose kind de - signs to serve and please, Through all their - ac - tions run.

SOLO.

TUTTL.

ALLEGRETTO.

NORWICH. S. M. M b

From the Village Harmo

201

The swift de - clin - ing day, How fast its mo - ments fly; While ev'ning's broad and gloomy shade, Gains on the west - ern sky.

This musical score is for the hymn 'Norwich'. It is written in G major (one sharp) and 4/4 time. The tempo is marked 'ALLEGRETTO'. The score consists of four staves: a vocal melody on a single treble staff, a piano accompaniment on a grand staff (treble and bass), and a second vocal melody on another single treble staff. The lyrics are written below the first vocal staff. The music features a mix of eighth and sixteenth notes, with some rests and accidentals (sharps and naturals) throughout.

ALLEGRO.

ATHOL. S. M. M

Rev. R. Harrison.

Come, Ho - ly Spir - it, come, Let thy bright beams a - rise; Dis - pel the dark - ness from our minds, And o - pen all our eyes.

This musical score is for the hymn 'Athol'. It is written in A major (two sharps) and 4/4 time. The tempo is marked 'ALLEGRO'. The score consists of four staves: a vocal melody on a single treble staff, a piano accompaniment on a grand staff (treble and bass), and a second vocal melody on another single treble staff. The lyrics are written below the first vocal staff. The music features a mix of eighth and sixteenth notes, with some rests and accidentals (sharps and naturals) throughout.

MOLTO.

SILVER STREET. S. M.

M #

L. WALKER.

Hymn or Anthem, Altered.



a - praise a - broad, And hymn's of glo - ry - sing! Je - ho - vah - is - the sov' - reign - God, The a - ni - ver - sal king.

UNISON.



HYMN FINE

Coda.—ANTHEM.

ANDANTE.



Praise ye the Lord! - Hal - le - lu - jah, Praise ye the Lord! - Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Praise ye the Lord. . .

VIVACE.

UNISON.

UNISON.

FF.



ALLEGRO MODERATO.

MANOVER STREET. S. M.

M #

201



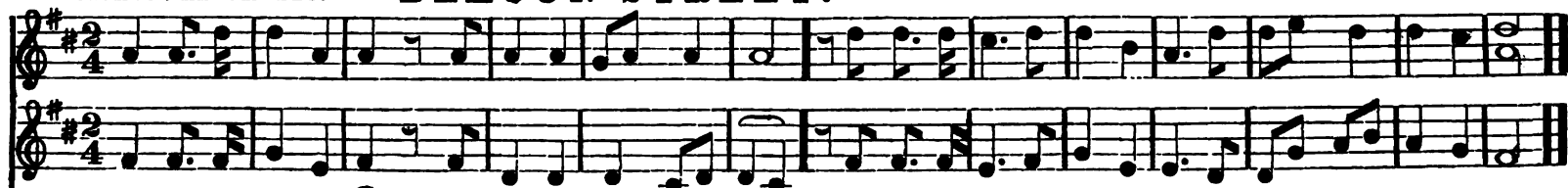
Be-hold the lof-ty sky, Declares its mak-er God; And all--his star-ry works on high, Pro-claim his pow'r a-broad.



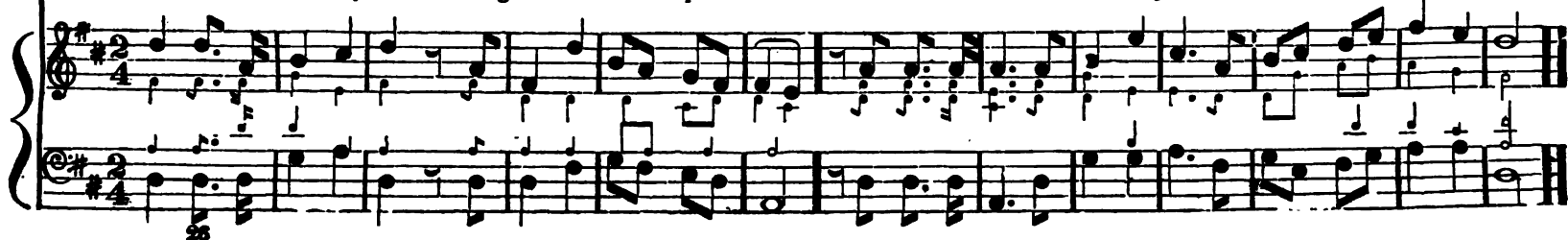
MOLTO ALLEGRETTO.

BEACON STREET. S. M.

M #



Oh bless the Lord, my soul! His grace to thee--pro-claim:- And all that is with-in me join, To bless-his-ho-ly name.



Oh for the death of those, Who slumber in - the - Lord! Oh be like theirs my last re - - pose, Like theirs my - last re - ward.

CHORAL STYLE.

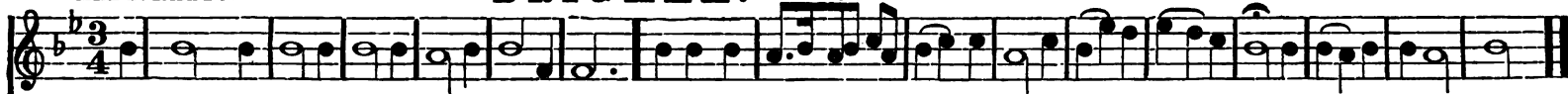
DUNBAR. S. M. M b

Corelli.

When over - whelmed with grief, My heart within me dies; - Helpless and far from all re - lief, To heav'n I lift my eyes.

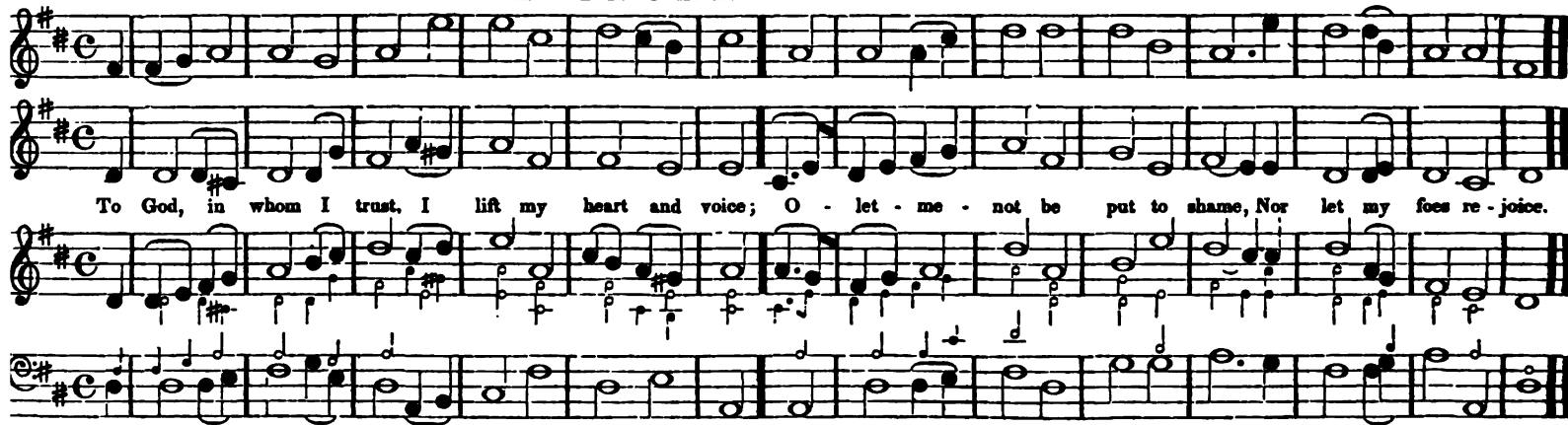


See what a liv - - ing stone, The builders did re - fuse ; Yet God hath built his church thereon, Yet God hath built his church thereon, In spite of envious Jews.



Be - - hold with awful pomp, The Judge prepares to come ; Th'archangel sounds - the dreadful trump, And wakes the gen'ral doom, And wakes the gen'ral doom.





To God, in whom I trust, I lift my heart and voice; O - let - me - not be put to shame, Nor let my foes re - joice.

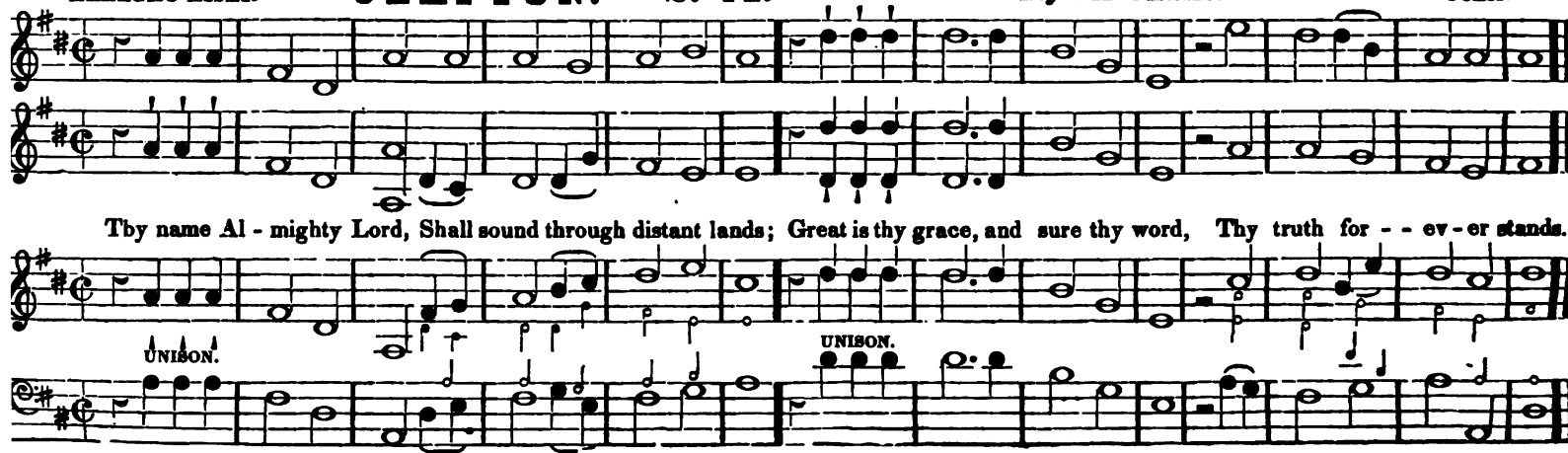
ALLEGRO ASSAI.

CLAPTON. S. M.

M #

Hymn Chant.

Jones.



Thy name Al - mighty Lord, Shall sound through distant lands; Great is thy grace, and sure thy word, Thy truth for - - ev - er stands.

UNISON.

UNISON.

ALLEGRO.

PECKHAM. S. M. M

Isaac Smith. 205

How pleas'd - was - - I - to hear, The friends of Zi - - - on say, 'Now to - - her courts - let us - re - pair, - And - - keep - the sol - emn day.'

The musical score for 'PECKHAM' is in 3/2 time with a key signature of one sharp (F#). It consists of four staves: two for the vocal melody and two for the piano accompaniment. The vocal melody is written in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are written below the first two staves.

MODERATO.

HILLSBORO. S. M. M

Sing to the Lord most high, Let ev'-ry land a - dore; With grateful heart and voice make known, His goodness and his power, His goodness and his power.

The musical score for 'HILLSBORO' is in 3/4 time with a key signature of one flat (Bb). It consists of four staves: two for the vocal melody and two for the piano accompaniment. The vocal melody is written in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are written below the first two staves.

To bless thy chos - en race, In mercy, Lord, in - cline; And cause the brightness of thy face, On all thy saints to shine.

ALLEGRO VIVACE.

HANCOCK STREET. S. M. M #

SOLO. TUTTI.

Come sound his praise a - broad, And hymns of glo - ry sing; Je - ho - vah - is - the - sov' - reign God, The u - ni - ver - sal King.

SOLO. TUTTI.

Musical score for the first system of the hymn "Summer Street". It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "Raise your tri - - um - - - phant songs, To an - - - im - mor - tal tune, To an im - mor - tal , tune;"

Musical score for the second system of the hymn "Summer Street". It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "Let the wide earth re - sound the deeds, - Let the wide earth resound the deeds, Ce - les - - - - - tial grace has done." The word "UNISON." is written above the piano part in the final measure of this system.

My soul with joy at - tend, While Je - sus si - lence breaks; No an - gel's harp such mu - sic yields, As what - my shep - herd speaks

ALLEGRO VIVACE.

CORNELL. S. M.

M #

Hymn Chant.

My son, know thou the Lord, Thy father's God o - bey; Seek his pro - tect - ing care by night, His guardian care by day.

ALLEGRETTO.

FRONT STREET. S. M.

M #

209

With humble heart and tongue, My God to thee I pray: Oh! bring me now while I am young, To thee, the liv - ing way.

This musical score is for the hymn 'Front Street'. It is written in treble and bass clefs with a key signature of one sharp (F#) and a time signature of 3/4. The tempo is marked 'ALLEGRETTO.' The lyrics are: 'With humble heart and tongue, My God to thee I pray: Oh! bring me now while I am young, To thee, the liv - ing way.'

UN POCO ALLEGRO.

EPISCOPAL CHANT. S. M.

M #

Hymn Chant.
From the American Harp.

O Lord our heav'nly king, Thy name is all di - vine; Thy glories round the earth are spread, And o'er the heav'ns they shine

This musical score is for the hymn 'Episcopal Chant'. It is written in treble and bass clefs with a key signature of two flats (Bb, Eb) and a time signature of common time (C). The tempo is marked 'UN POCO ALLEGRO.' The lyrics are: 'O Lord our heav'nly king, Thy name is all di - vine; Thy glories round the earth are spread, And o'er the heav'ns they shine'.

First system of the musical score. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are: "Come all ye ser-vants of - - - the -- Lord, And praise him for his sa - cred word, That word, like man - na, sent from

Second system of the musical score. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are: "heav'n, To all who seek it free - ly giv'n; Its promis - es our fears re - move, And fill our hearts with joy and love."

The first system of the musical score consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics for the first system are: "In deep dis - tress I oft have cried, To God, who nev - er yet de - nied, To res - cue me op - prest with".

In deep dis - tress I oft have cried, To God, who nev - er yet de - nied, To res - cue me op - prest with

The second system of the musical score continues the hymn with four staves. The vocal parts and piano accompaniment continue with the same key signature and time signature. The lyrics for the second system are: "wrongs; Once more, O Lord, de - liv - 'rance send, From ly - ing lips my soul de - fend, And from the rage of sland'ring tongues.".

wrongs; Once more, O Lord, de - liv - 'rance send, From ly - ing lips my soul de - fend, And from the rage of sland'ring tongues.

The triumph of his name re - cord; His sa - cred name, &c. Where' -

ALTO.

Ye saints and ser - vants of the Lord, The tri - umph of his name re - cord; His sacred name for - ev - er bless; Where' - er The

His sacred name for - ev - er bless; Where'er the circling

- er the circling sun dis - plays, &c.

Where'er the &c.

cir - cling sun - dis - - plays, His rising beams or setting rays, Due praise to his - great name ad - dress, Due praise to - his - great name ad - dress.

sun - - dis - plays.

ALLEGRO.

ST. HELEN'S, L. P. M. or L. M.* Six Lines.

M #

Jennings.
From the Village Harmony

213

The first system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/2. The melody begins with a treble clef and a key signature of one sharp. The piano accompaniment begins with a bass clef and a key signature of one sharp. The lyrics for the first system are: "I'll praise my mak - er with my breath, And when my voice is lost - - in death, Praise shall em - ploy my no - bler pow'rs; My

The second system of the musical score continues the melody and accompaniment from the first system. The lyrics for the second system are: "days - of praise shall ne'er - be past, While life, and thought, and be-ing last; - Or - - im - - mor - tal - i - ty - - en - dures."

* When used as L. M. the two last strains are to be repeated

A - rise! a - rise with joy survey, The glo - ry of - - the lat - ter day; Al - ready is - - the dawn be - gun, Which

SOLO. TUTTI.

marks at hand a ris - ing sun! Al - rea - dy is the dawn be - gun, Which marks at hand a ris - ing sun.

SOLO. TUTTI.

ANDANTINO.

ZION. L. P. M.

M #

Maxinghi.
With Alterations.

215

The Lord my pas - ture shall pre - pare, And feed me with a shep - herds care; His pres - ence shall my wants sup - ply, And

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The bottom staff is a piano accompaniment in treble and bass clefs, also with a key signature of two sharps and a common time signature. The lyrics are written below the vocal staff.

guard me with a watch - ful eye; :: My noon - day walks he shall attend, And all my mid - night hours de - fend. ::

My noon - day walks he shall at - - tend, And all my &c.

My noon - day walks he shall at - tend, And &c.

This system contains the next two staves of the musical score. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal staff. The system concludes with a double bar line and repeat signs.

SM. TREBLE.

I'll praise my Ma - ker with - my breath, And when - my - voice - - is lost in death, Praise shall - em - ploy my - no - ble pow'r.

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains the lyrics "I'll praise my Ma - ker with - my breath, And when - my - voice - - is lost in death, Praise shall - em - ploy my - no - ble pow'r." The lower staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It features a melody in the right hand and a supporting bass line in the left hand.

SM. TREBLE.

My days - - of - praise shall ne'er - be - past, While life, - - and thought, and be - - ing last, Or im - mor - - tal - - i - - ty ex - - tends.

The second system of the musical score continues the composition. It also consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It contains the lyrics "My days - - of - praise shall ne'er - be - past, While life, - - and thought, and be - - ing last, Or im - mor - - tal - - i - - ty ex - - tends." The lower staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It continues the melody and bass line from the first system.

Ye that de-light to serve the Lord, The hon - our of his name re - cord, His sa - - cred name for - ev - - er bless,

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staff.

Where'er the cir - cling sun dis - plays, His ris - ing beams, or set - ting rays, Let lands and seas his pow'r con - fess.

This system contains the next two staves of the musical score, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staff.

94. TREBLE.

Great God, the heav'n's well order'd frame, De - clares the glo - - ry of thy name; There thy rich works of won - der shine:

The first system of the musical score. It consists of a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'ALLEGRETTO.' The music is for a piece numbered 94, titled 'TREBLE.' The lyrics are: 'Great God, the heav'n's well order'd frame, De - clares the glo - - ry of thy name; There thy rich works of won - der shine:'

SOLO. TUTTI.

A thous - - - and star - - - ry beau - - ties there, A thous - and radiant marks ap - - pear, Of boundless pow'r and skill di - vine.

SOLO. TUTTI.

The second system of the musical score. It continues the vocal melody and piano accompaniment. The key signature remains one flat (B-flat), and the time signature is common time (C). The tempo is marked 'ALLEGRETTO.' The music is for a piece numbered 94, titled 'TREBLE.' The lyrics are: 'A thous - - - and star - - - ry beau - - ties there, A thous - and radiant marks ap - - pear, Of boundless pow'r and skill di - vine.'

Je - sus, we hang up - on - the word, Our faith - ful souls have heard of thee; Be mind - ful of thy prom - ise, Lord,

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both staves are in the key of B-flat major (two flats) and 3/4 time. The tempo is marked 'UN POCO ALLEGRETTO.' and the time signature is 3/4. The music begins with a key signature change from B-flat to B-natural for the first measure, then returns to B-flat. The lyrics are written below the vocal staff.

Thy prom - ise made - to all, - - and me, Thy follow'rs, who thy steps pur-sue, And dare - be - lieve - that God is true.

This system contains the next two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both staves are in the key of B-flat major (two flats) and 3/4 time. The music continues from the first system. The lyrics are written below the vocal staff.

SOLO. M. TREBLE or TENOR.

Let all - the earth - their voi - ces raise, To sing a lof - ty - psalm of praise, And bless the great - Je - ho - vah's name; His glo - ry - let the

SOLO.

ORGAN.

TUTTI.

hea - then know, His won - ders - to the na - tions - show, And all - his works - of grace - proclaim, And all - his works - of grace - pro - claim.

TUTTI.

Sing to the Lord a new made song, Let earth, in one as - - sem - bled throng, Her com - mon pa - tron's praise resound;

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are written below the vocal staves.

Sing to the Lord, and bless his name, From day to day his praise proclaim, Who us has with sal - - va - - tion crown'd.

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staves.

2d. Treble.

The joy - ful morn, my God, is come, That calls me to thy hon - or'd dome, Thy pres - ence to a - dore:

This system contains the first system of music. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature is one flat (Bb) and the time signature is 3/4. The tempo is marked 'ALLEGRO MODERATO'. The lyrics are: 'The joy - ful morn, my God, is come, That calls me to thy hon - or'd dome, Thy pres - ence to a - dore:'.

SOLO. TUTTI

My feet the summons shall at - tend, With wil - ling steps thy courts as - cend, And tread the hallow'd floor.

SOLO. TUTTI.

This system contains the second system of music. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature is one flat (Bb) and the time signature is 3/4. The tempo is marked 'ALLEGRO MODERATO'. The lyrics are: 'My feet the summons shall at - tend, With wil - ling steps thy courts as - cend, And tread the hallow'd floor.'.

When with my mind - de - vout - - ly press'd, Dear Sa - viour, my - - re - volt - ing breast Would past of - fen - - ces trace;

The first system of the musical score for 'The Penitent'. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked 'ALLEGRETTO MODERATO.' and the meter is 'C. P. M.' (Common Time). The page number is 223, and it is attributed to Dr. Barney with alterations. The lyrics are: 'When with my mind - de - vout - - ly press'd, Dear Sa - viour, my - - re - volt - ing breast Would past of - fen - - ces trace;'.

Trem-bling - - I make the black re-view, Yet pleas'd, be-hold, ad - mir - ing too, The pow'r - of chang - ing grace.

UNISON.

The second system of the musical score. It continues with four staves. The lyrics are: 'Trem-bling - - I make the black re-view, Yet pleas'd, be-hold, ad - mir - ing too, The pow'r - of chang - ing grace.' The word 'UNISON.' is written below the piano part. The system concludes with a double bar line.

Oh could I speak - the matchless worth, Oh could I sound the glo -- ries forth, Which in my Savior shine!

SO TREBLE. TUTTL.

I'd soar - and - touch the heav'n - ly strings, And vie with Gabriel, while he sing, In notes al - - most di - vine.

SOLO. TUTTL.

ALLEGRO.

CLINTON. C. P. M.

J. Burney.
With alterations.

225

Great God, our voice -- to thee -- we raise, Tune thou our lips -- and hearts with praise, - Thy good - ness to a - dore;

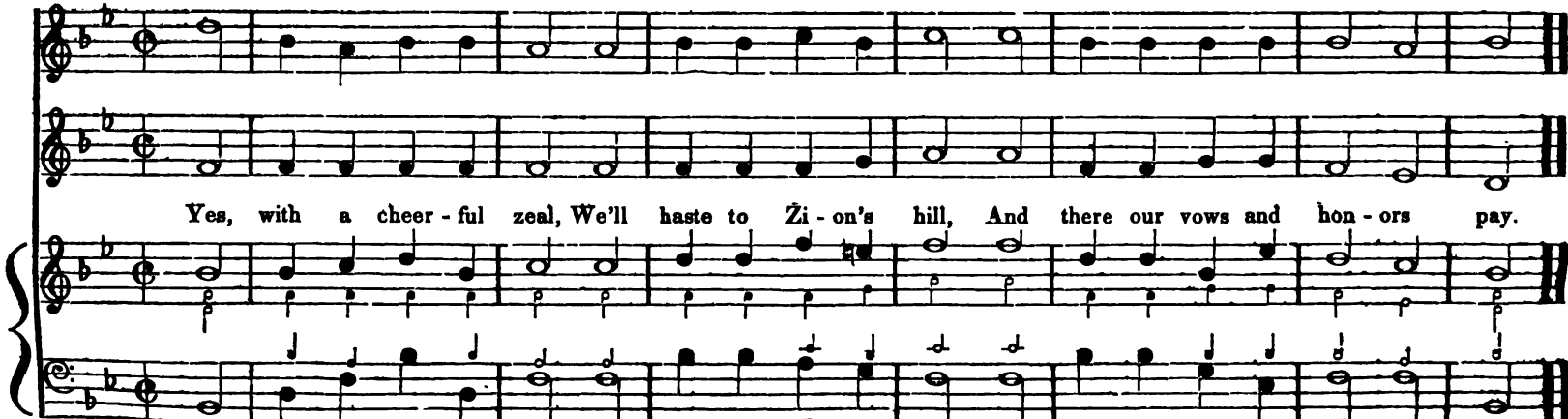
The first system of the musical score is in 3/2 time, key of B-flat major. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "Great God, our voice -- to thee -- we raise, Tune thou our lips -- and hearts with praise, - Thy good - ness to a - dore;"

Our life, -- our health, and ev' - ry friend, From thee -- a -- rise, - on thee - depend, Kind fa - - ther of the poor.

The second system of the musical score continues the melody and accompaniment. It includes a "SOLO." section for the vocal part and a "TUTTI." section for the piano part. The lyrics are: "Our life, -- our health, and ev' - ry friend, From thee -- a -- rise, - on thee - depend, Kind fa - - ther of the poor."



How pleas'd and blest was I, To hear the peo - ple cry: 'Come let us seek our God to day!'



Yes, with a cheer - ful zeal, We'll haste to Zi - on's hill, And there our vows and hon - ors pay.

Up - - held by thy com - mands, The world se - cure - ly stands, And skies and stars o - - bey thy word;

This system contains the first two staves of the musical score. The top staff is a vocal line in G major (one sharp) and 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The bottom staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one sharp (F#). The lyrics are written below the vocal staff.

E - ter - nal is thy king - dom, Lord.

Thy throne was fix'd on high, Be - - fore the star - ry sky, E - - ter - - - nal is - - - - thy king - dom, Lord.

E - ter - nal is thy king - dom, Lord.

This system contains the second two staves of the musical score. The top staff continues the vocal line, and the bottom staff continues the piano accompaniment. The lyrics are written below the vocal staff. The system concludes with a double bar line.

How pleas'd and blest was I, To hear the peo - ple cry, 'Come, let us seek our God to day !'

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/2. The music is in a hymn style, with a clear melody and accompaniment. The lyrics are written below the vocal staves.

UN POCO STACCATO.

Yes, with a cheer - ful zeal, We'll haste to Zi - on's hill, And there our vows and hon - or's pay.

The second system of the musical score also consists of four staves, following the same layout as the first system. The key signature and time signature remain the same. The lyrics continue from the first system. The music concludes with a double bar line.

The Lord Je - ho - vah reigns, And roy - - al state maintains, His head with - aw - - ful glo - ries crown'd;

This system contains the first two staves of the musical score. The top staff is a single melodic line in treble clef. The bottom staff is a piano accompaniment in treble and bass clefs, with a brace on the left. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written below the piano staff.

FOR.
Ar - ray'd in robes of light, Begirt with sov'reign might, And rays - of ma - - - jes - ty a - round.

FOR.

This system contains the next two staves of the musical score. It begins with a repeat sign and a first ending bracket. The top staff is a single melodic line in treble clef. The bottom staff is a piano accompaniment in treble and bass clefs, with a brace on the left. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written below the piano staff. A first ending bracket is present above the top staff, and a second ending bracket is present above the bottom staff.

230

ALLEGRO.

TRIUMPH. H. M.

M #

C. Lockhart
From the Village Harmony.

M. TREBLE.

Re - - joice! the Lord is King! Your God and King a - dore! Mortals, give thanks and sing, And tri - umph

ev - - er - more! Lift up your hearts, Lift up your voice, Re - joice! a - - gain, I say, re - joice!

UNISON.

2d. TREBLE.

Let ev' - - ry creature join, To bless Je - ho - vah's name, And ev' - ry pow'r u - nite, To swell th'exalt - - ed theme: Let na - ture raise, from

UNISON

UN POCO STACCATO.

This musical system consists of four staves. The top staff is a single treble clef. The second staff is also a single treble clef, labeled '2d. TREBLE.'. The third and fourth staves are a grand staff (treble and bass clefs). The music is in common time (C). The key signature has one sharp (F#). The tempo is 'ALLEGRO ASSAI.'. The first staff contains the first measure of the melody. The second staff contains the second measure. The third and fourth staves contain the third measure. The lyrics are written below the second staff. The word 'UNISON' is written above the fourth staff. The instruction 'UN POCO STACCATO.' is written below the fourth staff.

CRESO:

ev' - ry tongue, A gen' - ral song of grate - ful praise, Let na - ture raise, from ev' - ry tongue, A gen' - ral song of grate - ful praise.

CRESO:

This musical system consists of four staves. The top staff is a single treble clef. The second staff is also a single treble clef. The third and fourth staves are a grand staff (treble and bass clefs). The music is in common time (C). The key signature has one sharp (F#). The tempo is 'ALLEGRO ASSAI.'. The first staff contains the first measure of the melody. The second staff contains the second measure. The third and fourth staves contain the third measure. The lyrics are written below the second staff. The word 'CRESO:' is written above the second staff. The word 'CRESO:' is written above the fourth staff.

M. TREBLE. SOLO.

O Zi-on, tune thy voice, - And raise thy hands on high! Tell all - the earth thy joys, And boast salva - tion nigh: Cheerful in God, A-rise and shine, While

SOLO.

ORGAN.

TUTTI.

rays di - vine - - Stream - all a - broad, Cheer - ful in God, A - - rise and shine, While rays di - vine Stream all a - broad.

TUTTI.

ALLEGRO.

DARWELL'S. H. M. M

Rev. Mr. Darwell.

233

A - wako! awake! a - rise, And hail the glorious morn! - Hark! how the angels sing, To you a Saviour's born!

UNISON.

Now let our hearts In con - cert move, And ev' - ry tongue Be tun'd to love.

2d. TREBLE.

To God, the migh - - ty Lord, Your joy - - - ful thanks re - - - peat; - To him due praise - af - - ford,

This musical system consists of four staves. The top staff is the vocal melody in treble clef, 3/2 time. The second staff is the vocal accompaniment in treble clef, 3/2 time. The third staff is the piano accompaniment in treble clef, 3/2 time. The bottom staff is the piano accompaniment in bass clef, 3/2 time. The lyrics are written below the vocal staves.

As good as he is great, For God does prove our con - stant friend, His bound - less love - - shall have no end.

This musical system consists of four staves. The top staff is the vocal melody in treble clef, 3/2 time. The second staff is the vocal accompaniment in treble clef, 3/2 time. The third staff is the piano accompaniment in treble clef, 3/2 time. The bottom staff is the piano accompaniment in bass clef, 3/2 time. The lyrics are written below the vocal staves.

ALLEGRO VIVACE

SOUTHBURY. H. M.

M #

*From the Village Harmony.
With Alterations.*

235

Rejoice, the Lord is King! Your Lord and King - a - dore; - - - Mortals, give thanks and sing, And tri - umph ev - - er - more.

This system contains the first two staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The music is in 2/4 time, as indicated by the 'ALLEGRO VIVACE' tempo marking. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

Lift up your heart, Lift up your voice, Rejoice, a - gain I say, - re - joice, Rejoice, a - gain - I - say, rejoice.

This system contains the next two staves of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes. The music concludes with a double bar line.

3d TREBLE.

A - wake our drow - sy souls, And burst the sloth - ful band; The won - ders of this day, Our noblest

PIU ALLEGRO.

songs de - mand. Au - spicious morn, Thy bliss - ful rays, Bright seraphs hail, In songs of praise.

M. TREBLE.

The Lord Je - ho - vah reigns, His throne is fix'd on high; The gar - ments he as - sumes, Are light and maj - es - ty.

The first system of the musical score. It consists of a vocal line (treble clef, key of D major, common time) and a piano accompaniment (grand staff, key of D major, common time). The vocal line begins with a whole note 'J' and continues with a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

CANTABILE.

SOLO. TUTTL.

His - - - glo - - ries - - shine, with - - beams - - so - - bright, No - - mor - - tal - - eye - - can - bear the sight.

The second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line has a 'SOLO.' marking at the beginning and a 'TUTTL.' marking later. The piano accompaniment continues with its characteristic eighth-note bass line and chords. The system concludes with a double bar line.

SOLO. M. TREBLE. TUTTI.

All hail, tri-um-phant Lord, - - Who sav'st us by thy blood; - Wide be - - thy - name - - a - - dor'd - - - Thou ris - ing reigning God.

SOLO. TUTTI.

This system contains the first musical staff with a treble clef and a key signature of one sharp (F#). It includes vocal parts and piano accompaniment. The lyrics are: "All hail, tri-um-phant Lord, - - Who sav'st us by thy blood; - Wide be - - thy - name - - a - - dor'd - - - Thou ris - ing reigning God." The tempo is marked "ALLEGRETTO." and the time signature is common time (C). The key signature is one sharp (F#). The system is divided into "SOLO. M. TREBLE." and "TUTTI." sections.

SOLO. M. TREBLE. TUTTI.

With thee we rise, With thee we reign, And em-pires gain, Beyond the skies, With thee we rise, With thee we reign, And em - pires gain, Be-yond the skies.

SOLO. TUTTI.

This system contains the second musical staff with a treble clef and a key signature of one sharp (F#). It includes vocal parts and piano accompaniment. The lyrics are: "With thee we rise, With thee we reign, And em-pires gain, Beyond the skies, With thee we rise, With thee we reign, And em - pires gain, Be-yond the skies." The tempo is marked "ALLEGRETTO." and the time signature is common time (C). The key signature is one sharp (F#). The system is divided into "SOLO. M. TREBLE." and "TUTTI." sections.

Lord of the worlds a - - bove, How pleas - ant and how fair, The dwel - lings of thy love, Thy earth - ly

The first system of the musical score for 'Bethesda'. It consists of four staves. The top two staves are for the vocal choir, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

tem - ples are; To thine a - - bode, My heart as - - pires, With warm de - - - sires - To see my God.

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staves. The system concludes with a double bar line.

Join all the glorious names, of wis - - dom, love, and pow'r, That ev - - er mor - tals knew, That

The first system of the musical score for 'Warsaw' features a vocal melody in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are written below the vocal line.

an - - gels ev - er bore: All are too mean to speak his worth; Too mean to set - - my - Sa - viour forth.

The second system continues the musical score. It includes the same vocal and piano parts. The lyrics continue below the vocal line. The system concludes with a double bar line.

Ye boundless realms of joy, Exalt your Maker's fame; His praise your songs employ, A - bove the star - ry frame: Your voices raise, Ye

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'ALLEGRO VIVACE'. The lyrics are written below the vocal staves.

che - ru - bim and ser - a - phim to - sing his praise, Your voi - ces raise, Ye che - rubim and seraphim to sing his praise.

The second system of the musical score also consists of four staves, following the same layout as the first system. The lyrics continue below the vocal staves. The page number '31' is printed at the bottom left of the system.

Join all - - the glorious names, Of wisdom, love - and power; That ev - er mortals knew, That an - gels ev - er bore:

The first system of the musical score for 'Eagle Street'. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ALLEGRO MODERATO'. The lyrics are: 'Join all - - the glorious names, Of wisdom, love - and power; That ev - er mortals knew, That an - gels ev - er bore:'.

SOLO. 2d TREBLE or BASE. TUTTI.

All are - - too - mean - to speak - his - worth, - Too mean - - to set - - the Sav - iour forth.

SOLO. TUTTI.

The second system of the musical score. It continues with four staves. The vocal parts have a 'SOLO' section for the 2nd Treble or Bass, followed by a 'TUTTI' section. The piano accompaniment also has 'SOLO' and 'TUTTI' markings. The lyrics are: 'All are - - too - mean - to speak - his - worth, - Too mean - - to set - - the Sav - iour forth.'.

Yes! the Re - deem - er rose, The Sav - iour left the dead, And o'er our hel - lish foes, High rais'd his

conqu'ring head; In wild dis - - may, The guards a - round, Fall to the ground, And sink a - - way.

Hark!—the songs of Ju - bi - - lee, Loud—as migh - ty thunders roar; Or the fullness of - the sea, When it breaks up - on the shore.

SECOND STANZA.

See Je - ho - vah's banners furied! Sheath'd his sword—he speaks—'tis done! Now the king - doms of this world, Are the king - doms of his Son, Are the kingdoms of his Son.

UNISON.

ALLEGRETTO.

HAMBURG, or Naples.

Sevens.

M #.

Pleyel.
Not original.

245

1st TREBLE.



Sov'reign Ruler, Lord of all, Prostrate at thy feet I fall; Hear, O hear my ar-dent cry, Frown not, lest I faint and die.

ALLEGRO.

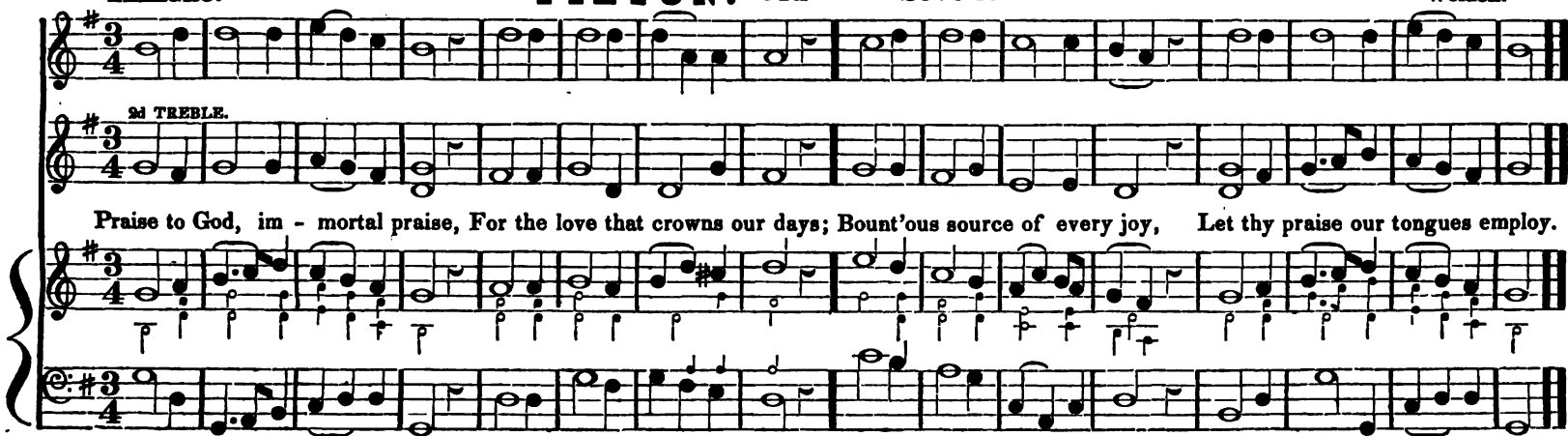
PILTON, Old

Sevens.

M #

Weldon.

2^d TREBLE.



Praise to God, im-mortal praise, For the love that crowns our days; Bount'ous source of every joy, Let thy praise our tongues employ.

Son of God, thy blessing grant, Still supply my every want; Tree of life, thine influence shed, With thy fruit my spirit feed.

UN POCO ALLEGRETTO.

BEETHOVEN. Sevens.

M #

From the American Harp.

Sweet the time, exceeding sweet, When the saints together meet; When the Savior is the theme, When they join to sing of him.

[illegible][illegible]

7's. 61. Angels roll the rock a - way, Death yield up thy mighty prey; See! he rises from the tomb, Glowing with im - mortal bloom.

A musical score for the song 'The Rose Tree'. The score is written on a single staff with a treble clef. The key signature is B-flat major (two flats: B-flat and E-flat). The time signature is 2/4. The melody is written in a simple, folk-like style, featuring a mix of eighth and quarter notes. The lyrics are written below the staff, aligned with the notes. The song begins with a key signature change from B-flat major to E-flat major (three flats: B-flat, E-flat, and A-flat). The score ends with a double bar line and a repeat sign.

7¹/₂. Fine.

The second system of musical notation continues the melody. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The melody consists of eighth and quarter notes, with a repeat sign at the end of the system. The notation is written on a single staff.

7's. Praise to God, immortal praise, For the love that crowns our lays; Bounteous source of ev'ry joy, Let thy praise our tongues employ.

SOLO. 2d TREBLE or TENOR.

TUTTI.

SOLO. 2d TREBLE or TENOR. TUTTI.

Hal - le - lu - jah, praise the Lord, Hal - le - lu - jah, praise the Lord, Hal - - le - - lu - jah, praise the Lord.

Hal - le - lu - jah, praise the Lord, Hal - le - lu - jah, praise the Lord, Hal - le - lu - jah, praise the Lord.

SOLO.

TUTTI.

SOLO. TUTTI.

8, 7, 4. Guide me, O thou great Je - ho - vah, Pilgrim through this bar - ren land: FINE.

I am weak, but thou art migh - ty, Hold me with thy pow'r - ful hand; Bread of heaven, bread of heav - en feed me till I want no more.

UNISON. FINE.

8's, & 7's. Praise to Thee thou great Cre - a - tor, Praise to Thee from ev' - ry tongue; Join my soul with ev'ry crea - ture, Join the ev - er - last - ing song.

ALLEGRETTO.

GREENVILLE.

8's. & 7's. or 8, 7, 4.

M #

Rousseau.

D. C.

Gent - ly, Lord, O gent - ly lead us, Thro' this low - ly vale of tears, And, O Lord in mer - cy give us, Thy rich grace in all our fears.
Oh re - fresh us, O re - fresh us, O re - fresh us with thy grace.

FINE.

D. C.

ALLEGRO MODERATO.

TURIN. Sevens. M #

F. Giardini.
From the Village Harmony.

249

M. TREBLE.

Son of God, thy bles-sing grant! Still sup-ply my ev'-ry want! Tree of life thine in-fluence shed,

SOLO. TUTTI.

With thy sap my spi-rit feed— Tree of life, thine influence shed, - With thy sap my spi-rit feed.

SOLO. TUTTI.

When the win - ter's tem - pest low - ers, O'er a bleak and cloud - y sky, Na - ture's fa - ding fruits and flow - ers, Hang their drooping heads and die.

This musical score is for the piece 'Old Jerbauld'. It is written in the key of D major (one sharp) and 4/4 time. The tempo is 'Andantino quasi Allegretto'. The score consists of four staves: two for the vocal melody and two for the piano accompaniment. The lyrics are: 'When the win - ter's tem - pest low - ers, O'er a bleak and cloud - y sky, Na - ture's fa - ding fruits and flow - ers, Hang their drooping heads and die.'

UN POCO ALLEGRO.

GREEN VALLEY.

Sevens.

M #

From the American Harp.

Pleas - ing spring a - gain is here! Trees and fields in bloom ap - pear! - Hark the birds, With art - less lays, War - ble their 'Cre - a - tur's praise!

This musical score is for the piece 'Green Valley'. It is written in the key of D major (one sharp) and 4/4 time. The tempo is 'Un poco Allegro'. The score consists of four staves: two for the vocal melody and two for the piano accompaniment. The lyrics are: 'Pleas - ing spring a - gain is here! Trees and fields in bloom ap - pear! - Hark the birds, With art - less lays, War - ble their 'Cre - a - tur's praise!'

ALLEGRO ASSAL.

WASHINGTON STREET.

Sevens.

M #

Peculiar Style.

251

When the morning paints the skies, When the stars of ev'ning rise: We thy prai - ses will re - cord, Sov'reign ruler, migh - ty Lord.

UNISON.

Detailed description: This musical score is for a piece titled 'WASHINGTON STREET.' It is in the key of D major (one sharp) and 2/4 time. The tempo is marked 'ALLEGRO ASSAL.' The piece consists of seven measures. The first two measures are for the vocal part, and the last five measures are for the piano accompaniment. The piano part features a unison melody in the right hand and a supporting bass line in the left hand. The lyrics are: 'When the morning paints the skies, When the stars of ev'ning rise: We thy prai - ses will re - cord, Sov'reign ruler, migh - ty Lord.' The word 'UNISON.' is written above the piano part in the fifth measure.

ALLEGRETTO.
QUASI ANDANTINO.

BLUE TOWN.

Sevens.

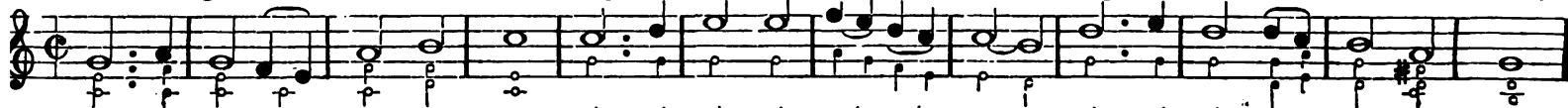
M #

Jesus Lord: we - look to thee, Let us - in - thy name a - gree; - Each to each u - nite en - dear, Come and - spend thy ban - ner here.

Detailed description: This musical score is for a piece titled 'BLUE TOWN.' It is in the key of D major (one sharp) and 2/4 time. The tempo is marked 'ALLEGRETTO. QUASI ANDANTINO.' The piece consists of seven measures. The first two measures are for the vocal part, and the last five measures are for the piano accompaniment. The piano part features a unison melody in the right hand and a supporting bass line in the left hand. The lyrics are: 'Jesus Lord: we - look to thee, Let us - in - thy name a - gree; - Each to each u - nite en - dear, Come and - spend thy ban - ner here.' The piano part is more complex than the first piece, with a more active bass line.



Now be - gin the heav'n - ly theme, Sing a - loud in Je - sus' name, - Sing a - loud in - Je - sus' name;



Ye, who Je - - sus' kindness prove, - Triumph in re - deem - ing love, Triumph in re - deem - ing love.

**UNISON**

ALLEGRETTO MODERATO. SICILIAN HYMN. Sevens, or 8's. & 7's. M # A Latin Hymn by 253

Mozart.

2d TREBLE. TUTTI. SOLO. TUTTI.

SOLO. Blest be thou, O Lord of Is - rael, Thou, our fath - er, and our Lord! Blest thy majes - ty for - ever! Ev - er be thy name a - dor'd.

SOLO. TUTTI. SOLO. TUTTI.

ALLEGRO MODERATO.

PILTON. NEW Sevens. M #

Praise to God, im - mor - tal praise, For the love that crowns our days! Bounteous source of ev' - ry joy, Let thy praise our tongues em - ploy.

To thy temple we re - pair, Lord we love to wor - ship there; There with - in the vail we meet, Thee up - on the mer - cy seat.

The musical score for 'Pilgrim's Hymn' is written in G major (one sharp) and 3/4 time. It consists of two vocal staves and a piano accompaniment. The tempo is marked 'MODERATO.' The key signature has one sharp (F#). The time signature is 3/4. The lyrics are: 'To thy temple we re - pair, Lord we love to wor - ship there; There with - in the vail we meet, Thee up - on the mer - cy seat.'

CHORAL.

FAIRFAX.

Sevens.

M b

The original Choral.

Lord we come be - fore thee now, At thy feet we hum - bly bow; O do not our suit dis - - - dain, - - Shall we seek thee, Lord, in vain?

The musical score for 'Fairfax' is written in G minor (two flats) and 3/4 time. It consists of two vocal staves and a piano accompaniment. The tempo is 'CHORAL.' The key signature has two flats (Bb, Eb). The time signature is 3/4. The lyrics are: 'Lord we come be - fore thee now, At thy feet we hum - bly bow; O do not our suit dis - - - dain, - - Shall we seek thee, Lord, in vain?'

UN POCO ALLEGRETTO.
CHORALMENTO.

BROAD STREET.

Sevens.

M #

255

Handwritten musical score for 'Broad Street'. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 2/4. The lyrics are written below the vocal staff.

Haste, O sin-ner, now be wise, Stay not for the morrow's sun; Wisdom, if you still des-pise, Hard-er is it to be won.

ALLEGRETTO.

BARTRAM.

Sevens.

M #

Handwritten musical score for 'Bartram'. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 2/4. The lyrics are written below the vocal staff.

Hal-le-lu-jah! ho-ly strain, Waft thee through the sol-emn fane! Hal-le-lu-jah! to the skies, Let it e-cho, let it rise.

Child- ren of the heav'n-ly King, As ye jour-ney, sweet-ly sing; Sing your Sav- iour's wor- thy praise, Glorious in his works and ways.

This musical score is for a choral piece titled 'PILGRIM'. It is written in G major (one sharp) and 7/8 time. The score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are: 'Child- ren of the heav'n-ly King, As ye jour-ney, sweet-ly sing; Sing your Sav- iour's wor- thy praise, Glorious in his works and ways.'

ALLEGRETTO.

ALCESTER.

Sevens.

M

Now the shades of night are gone, Now the morning light is come; Lord, may we - be thine to - - day, Drive the - shades of sin a - way.

This musical score is for a piece titled 'ALCESTER'. It is marked 'ALLEGRETTO' and is in G major (one sharp) and 2/4 time. The score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are: 'Now the shades of night are gone, Now the morning light is come; Lord, may we - be thine to - - day, Drive the - shades of sin a - way.'



Lord of life, all praise ex-cel-l-ing, Thou, in glo-ry un-confined; Deign'st to make thy hum-ble dwell-ing, With the poor of hum-ble mind.



SOLO. SOLO. TUTT.

As thy love through all cre-a-tion, Beams like thy dif-fu-sive light; - So the scorn'd and hum-ble sta-tion, Ris-es in thine e-qual sight.

SOLO. SOLO: TUTT.



Praise the Lord! ye heav'ns adore him, Praise him angels in the height; Sun and moon rejoice before him, Praise him all ye stars of light.



HYMN FINE

CODA:



Halle - lu - jah, Halle - lu - jah, Halle - lu - jah, A - men. Halle - lu - jah, Halle - lujah, Halle - lujah, A - men.*



*CODA may be repeated. ANTHEM FINE.

ALLEGRO.

WANWORTH.

Eights.

M #

Harwood. 267

My gracious Re - deemer I love, His praises a - loud I'll pro - claim; And join with the ar - mies a - bove, To shout - his - a - dor - a - ble - name.

This musical score is for a piece titled 'WANWORTH' in E major, 8/8 time, marked 'ALLEGRO.' It consists of four staves. The first two staves are for a vocal melody, and the last two are for a piano accompaniment. The lyrics are: 'My gracious Re - deemer I love, His praises a - loud I'll pro - claim; And join with the ar - mies a - bove, To shout - his - a - dor - a - ble - name.'

CHORAL

PUNT DELGADA.

Eights.

M #

From the American Harp.

The love of the spir - it I sing, By whom the a - tonement's applied; Who sin - ners to Je - sus can bring, And cause them in him to a - bide.

This musical score is for a piece titled 'PUNT DELGADA' in E major, 8/8 time, marked 'CHORAL'. It consists of four staves. The first two staves are for a vocal melody, and the last two are for a piano accompaniment. The lyrics are: 'The love of the spir - it I sing, By whom the a - tonement's applied; Who sin - ners to Je - sus can bring, And cause them in him to a - bide.'

Glorious things of thee are spoken, Zi-on ci - ty - of our - - God; He whose word - can ne'er be broken, Chose thee for his - own a - - bode.

The musical score for the first stanza is written for four parts: Soprano, Alto, Tenor, and Bass. It features a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the Soprano and Alto parts, with the Tenor and Bass parts providing harmonic support. The lyrics are written below the vocal staves.

SECOND STANZA.

Lord, thy church is still thy dwelling, Still is pre-cious in thy sight; Ju - dah's tem - ple far ex - celling, Beam-ing - with the - gos - pel's - light.

The musical score for the second stanza continues the four-part setting. It maintains the same key signature and time signature. The lyrics are written below the vocal staves. There is a large white tear or cutout in the bottom right corner of the page, obscuring part of the musical notation and lyrics.

ALLEGRO MODERATO.

HELMSELEY.

8' 7' & 4.

M #

Dr. Madan. 269

Lo! he -- comes with clouds - de -- scend -- ing, Once for fa - vor'd sin -- - ners -- - slain. -- -

Thou - sand, thou -- sand - saints -- - at - - tend -- - ing, Swell the tri - umph of -- - his -- - - train; -- -

SOLO. The Hallelujah may be repeated.

SOLO. **TUTTI.**

Hal - - le - - lu - jah! Hal - - le - - lu - - jah! Hal - - le - - lu - - jah! Je - sus comes, and comes to reign.

SOLO. **SOLO.** **TUTTI.**

Heav'nly goodness, vast - and free! - Flow - ing from - e - ter - ni - ty! Hide me in - thy se - cret place, -

SOLO.*

SOLO.*

Wrap me in - - thy blest embrace! Shield, O shield me, Shield, O shield me, Brightness of - - re - deem - ing grace!

TUTTI.

TUTTI.

* This Solo passage may be sung alternately by Female and Male voices, according to the Words.

ALLEGRO MODERATO.

CALVARY.

8'. & 7'. or 8, 7, & 4.

M #

Stanley.

271

First system of the musical score. It consists of four staves: two vocal staves (soprano and alto) and two piano accompaniment staves (treble and bass). The tempo is marked 'ALLEGRO MODERATO.' and the key signature is one sharp (F#). The lyrics are: 'Hark! the voice of love and mer-cy, Sounds a - - loud from Cal - va - ry! See it rends - the rocks a - sun - der,'

Second system of the musical score. It continues with the same four-staff format. The tempo changes to 'ANDANTE' and the dynamics are marked 'PP.' (pianissimo). The lyrics are: 'Shakes the earth - and veils the sky! It is fin-ish'd! It is fin-ish'd! Hear the dy - ing Sav - iour cry.' The system concludes with a double bar line. The tempo 'ANDANTE' and dynamics 'A TEMPO. P.' are indicated at the bottom of the system.



Gently Lord, O gently lead us, Thro' this lowly vale of tears; - And O Lord, in mercy give us, Thy rich grace in all our fears.



O refresh us with thy blessing, O refresh us with thy grace; O re - fresh us, O refresh us, O refresh us with thy grace.

ALLEGRO
MODERATO.

WESTBOROUGH.

8's. & 7's. or 8's. 7's. & 4.

M #

J. Haydn.
Not an original Hymn.

273

Lo! he com-eth—count-less trum-pets, Wake to life the slumb'ring dead; 'Midst ten thou-sand saints and an-gels,

The first system of the musical score for 'Westborough'. It consists of four staves: two for the vocal parts (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#), and the time signature is common time (C). The vocal parts enter with a half note G4, followed by a series of eighth and sixteenth notes. The piano accompaniment provides a steady harmonic foundation with chords and moving lines.

See their great ex-alt-ed head: Hal-le--lu-jah, Hal-le--lu-jah, Wel-come, wel-come, Son of God.

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal parts have a more melodic line with some rests, while the piano accompaniment continues with chords and moving lines. The system concludes with a double bar line.

M. TREBLE.

Be - hold! the Judge descends, his guards are nigh, Tem-pest and fire at - tend him down the - sky; Heav'n, earth, and hell draw near, let all things come,

To hear his jus - tice and the sin - ner's - doom; 'But gath - er first my saints,' [the Judge commands,] 'Bring them, ye angels, from their dis - tant lands.'

ALLEGRO MODERATO.

MONTAGUE.

10's. or 10's. & 11's.

M #

Hymn.
Or Short Anthem.

275

2d. TREBLE.

Not to our names, thou on - ly just and true, Not to our worth-less names is glo - ry due; Thy pow'r and grace, thy truth and jus-tice, claim,

This system contains the first two staves of the musical score. The top staff is for the 2d. TREBLE voice, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked ALLEGRO MODERATO. The lyrics are written below the vocal staff.

Im - mor - tal hon - ers to thy sov'reign name; Shine thro' the earth, from heav-en thy blest a - bode, Nor let the heathen say, 'Where is your God?'

This system contains the next two staves of the musical score. The top staff continues the vocal line, and the bottom staff continues the piano accompaniment. The key signature remains one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staff.

* May be repeated.

The God of glory sends his summons forth, Calls the south nations, and awakes the north; From east to west his sov'reign orders spread, Thro'

This system contains the first two staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The music is in 4/4 time and features a melody in the treble and a supporting bass line. The lyrics are written below the staves.

dis - tant worlds and regions of the dead: The trump - et sounds, hell trembles, heav'n rejoices, Lift up your heads, ye saints, with cheerful voices.

This system contains the next two staves of the musical score. It continues the melody and bass line from the first system. The lyrics are written below the staves. There are two 'CRES.' markings above the staves, indicating a crescendo. The music concludes with a double bar line.

A - long the banks, where Ba - bel's cur - rent flows, Our cap - tive bands in deep des - pondence stray'd;

This musical system consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves.

While Zi - - on's fall - in sad re - membrance rose, Her friends, her chil - dren, mingled with the dead.

This musical system also consists of four staves, following the same layout as the first system. The key signature remains one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves.

From Jes - se's root be - hold a branch a - - rise, Whose sa - cred flow'r with fragrance fills the skies : The

sick and weak the heal - ing plant shall aid, &c.

sick and weak - the heal - ing plant shall aid, - From storms a shel - ter, and from heat a shade.

ALLEGRO.

WILTON, OR ARNE.

Tens.

(6 lines.)

M #

279

Not to our names, thou only just and true; Not to our worthless names is glo - ry due; Thy pow'r and grace, thy truth and justice claim,

Im - mor - tal honors to thy sov'reign name; Shine thro' the earth from heav'n thy blest a - bode, Nor let the heathen say, 'where is your God?'

The Lord is our shep-herd our guardian and guide, Whatev-er we want he will kind-ly pro-vide;

To sheep of his pas-ture his mercies a-bound, His care and pro-tec-tion his-flock will sur-round.

The musical score is written for voice and piano. It consists of two systems. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 'ALLEGRO.' The title is 'HINTON. NEW*'. The number of measures is 'Elevens.' and the mode is 'M #'. The lyrics are: 'The Lord is our shep-herd our guardian and guide, Whatev-er we want he will kind-ly pro-vide;' and 'To sheep of his pas-ture his mercies a-bound, His care and pro-tec-tion his-flock will sur-round.'

* Remark. Hinton, (the old tune,) was too much like a common vulgar song, and therefore improper for the House of Worship.

ALLEGRO.

ST. DENNIS.

Elevens.

M #

Hymn,
Or Short Anthem.INSERTED BY REQUEST.
With alterations.

281

First system of the musical score. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment with a grand staff (Treble and Bass). The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked 'ALLEGRO.' The lyrics for the first system are: 'Come, - saints and a - dore him, Come bow at his - feet; - Oh! give him the glo - ry, The praise that is - meet! -'

Second system of the musical score. It continues with two vocal staves and a piano accompaniment. The lyrics for the second system are: 'Let - joy - ful ho - san - nas un - ceasing a - - rise, And - join - the full cho - rus that gladdens the skies.'

3/4

24 TREBLE.

Glory to God on high, Let earth and skies reply, Praise ye his name; His love and grace adore, Who all our sorrows bore; Sing aloud

UNISON.

3/4

This system contains the first two staves of the musical score. The top staff is for the Treble clef, and the bottom staff is for the Unison. The key signature is one sharp (F#), and the time signature is 3/4. The music begins with a treble clef and a key signature of one sharp. The lyrics are written below the staves.

ev - ermore, Worthy the Lamb!— Worthy the Lamb!— Worthy the Lamb! Sing aloud, ev - ermore, Worthy the Lamb.

3/4

This system contains the next two staves of the musical score. The top staff continues the melody, and the bottom staff continues the unison. The lyrics are written below the staves.

Musical score for 'Kilby Street'. The score is written for four staves: two vocal staves (treble clef, 3/4 time) and two piano accompaniment staves (treble and bass clef, 3/4 time). The key signature is one sharp (F#). The tempo is marked 'ALLEGRO MODERATO'.

Let all saints rejoice, And exult in their king, To Jesus with joy and with melody sing; For sinners redemption, his life, blood he gave, The faithful true witness will never deceive.

Remark: The tune Kilby street inserted in the 1st. Edition has been omitted, because the tune was taken from a common profane song—we do not agree with a certain Editor—h. l.—who has introduced all kinds of melodies in his new Collection of Church Music.

UN POCO ANDANTE.

ELAM. 8's, 3's & 6's.

May be used as a Duett for Two Trebles, or a Trio omitting the Tenor.

Musical score for 'Elam'. The score is written for four staves: two vocal staves (treble clef, 2/4 time) and two piano accompaniment staves (treble and bass clef, 2/4 time). The key signature is one flat (Bb). The tempo is marked 'ALLEGRO'.

1. Ere I sleep, for ev' - ry fa - vor, This day show'd by my God, I do bless my Saviour, I do bless - - my Sa - - viour.

2. Leave me not, but ev - er love me; Let thy peace be my bliss, Till thou hence re - move me, Till thou hence - - re - - move - - me.

3. Thou my Rock, my Guard, my Tow - er—Safe - ly keep, while I sleep, Me with all thy pow - er, Me with all - - - thy pow - - - er.

4. And where'er in death I slum - ber, Let me rise, With the wise, Count - ed in their number, Counted in - - - their num - - ber.

3d. TREBLE.

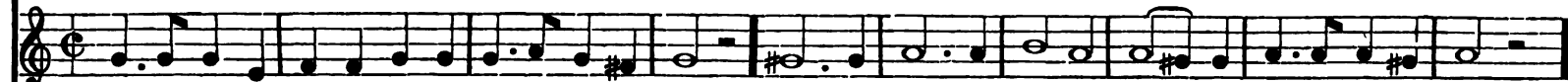
Come, thou Almigh - ty - - King, Help us thy name to sing, Help us to praise : Father all glo - ri - ous, O'er all vic - to - rious, Come and reign over us, Ancient of days.

UNISON.

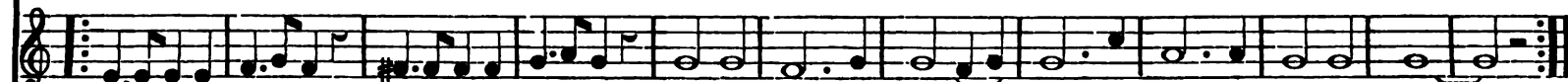
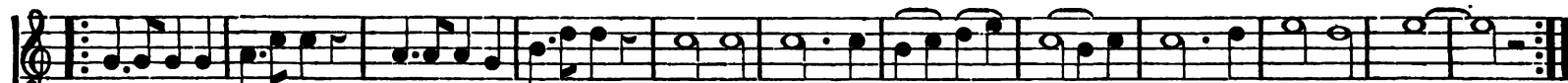
CHORAL.

ST. MICHAEL'S. 10's. & 11's. M # G. F. Handel.

Oh ! praise ye the Lord, prepare your glad voice, His praise in the great assembly to sing; In their great Creator let all men rejoice, And heirs of salvation be glad in their King.

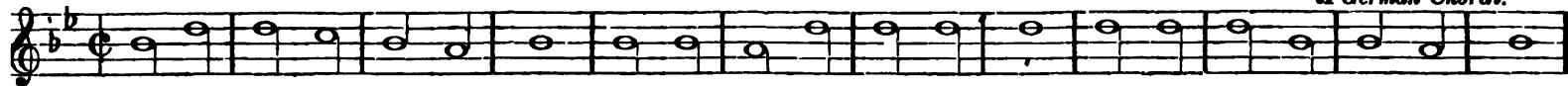


Praise the Lord who reigns above, And keeps his courts below; Praise the ho - - ly God of love, - And all his greatness show.

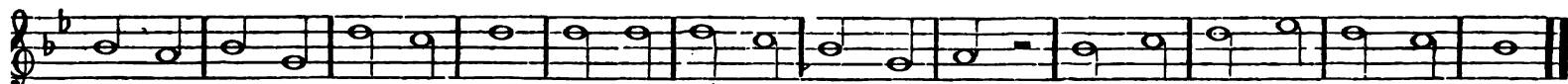
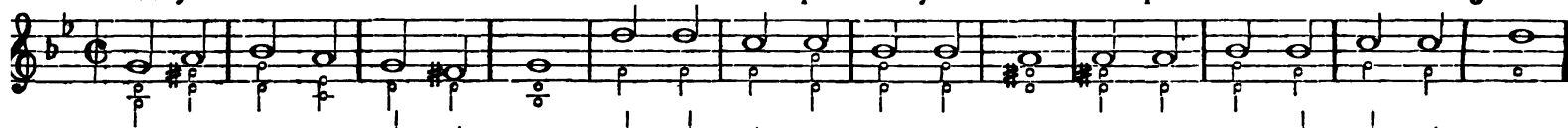


Praise him for his noble deeds Praise him for his matchless pow'r; Him from whom all good proceeds, Let heav'n and earth a - - dore. -

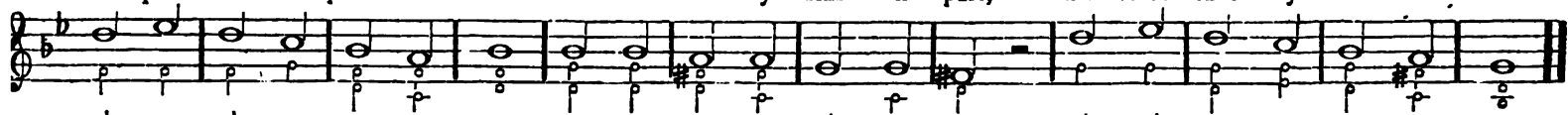




Will you let him die in vain? Still to death pur - sue your Lord? O - pen tear his wounds a - gain?



Trample on his pre - cious blood? No! with all my sins I'll part, Sa - viour take my brok - en heart.



The first system of the musical score is written for four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'UN POLO ALLEGRO'. The lyrics for the vocal parts are: 'Rise my soul, stretch out thy wings, Thy bet - ter por - tion trace; - - - Rise from tran - si - to - ry things, Tow'rd heav'n thy na - tive place.'

SOLO. M. TREBLE or BASE.

The second system of the musical score continues the composition. It features a solo part for the first staff (labeled 'SOLO. M. TREBLE or BASE.') and a tutti part for the remaining staves (labeled 'TUTTI.'). The lyrics for the vocal parts are: 'Sun and moon, and stars de - - cay, Time shall soon this earth - - re - - move; Rise my soul, and haste a - way, To seats pre - par'd a - bove.'

May be repeated.

O Lord, how great the favor, That we such sinners poor, Can thro' thy blood sweet savor, Approach thy mercy's door. And find an open passage,

The first system of the musical score for 'ROMAINE'. It consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

Un - to thy throne of grace, And wait the welcome message, And wait the welcome message, And wait the welcome message, That bids us go in peace.

The second system of the musical score. It continues with four staves (two vocal, two piano). The lyrics are written below the vocal staves. The music concludes with a double bar line.

ANDANTINO.

NEW JERUSALEM.

12's.

Hymn or Anthem.
From the American Harp.

289

1. The voice of free grace cries es - cape to the mountains! For Adam's lost race Christ hath opened a fountain; For sin and uncleanness, and ev'ry transgression,

2. With joy shall we stand, when escaped to the shore; - - - (With harps in our hands, we'll - praise him the more; -) We'll range the sweet plain's on the bank of the river,

Anthem.

CODA, ALLEGRO ASSAI.

1. His blood flows so free - ly in streams of sal - va - tion. Hal - le - lu - jah to the Lamb, Who has bought us a pardon: We'll praise him again, When we pass o - ver Jordan.

D. Cp.

2. And sing of sal - va - tion for - ev - er and ev - er. HYMN FINE.

(* The Hymn, without the Coda, may be sung by two Trebles as a Duett.)

The 2d. time, ANTHEM FINE.

HOLY LORD GOD OF SABAOth.

PIÙ ALLEGRO.

Ho - ly, ho - ly, ho - ly Lord - God of Sa - - ba - - oth; Heav'n and - earth are full of thy

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in treble and bass clefs, also with a key signature of one sharp. The music is in common time (C). The lyrics are written below the vocal staff.

PIÙ ALLEGRO:

glo - ry, Ho - sanna, Ho - sanna in the high - - est; Blessed, blessed, blessed, blessed is he that cometh in the name of the

SOLO.

SOLO.

This system contains the next two staves of the musical score. The top staff continues the vocal line, and the bottom staff continues the piano accompaniment. The lyrics are written below the vocal staff. The word 'SOLO.' appears above the vocal staff at the beginning of the second measure of this system and above the piano staff at the beginning of the second measure of this system.

ANTHEM.

Continued.

291

Ho - sanna in the highest, in the highest, Ho - san - - - - - na, &c.

TUTTI. F.

Lord, Ho - - san - - - - - na, **CRESO.** Ho - sanna in the highest, in the highest, Ho - sanna in the high - -

TUTTI. F.

Ho - sanna in the highest, in the highest, Ho - san - - - - - na, &c.

- - est, Ho - - san - - na, Ho - - san - - na, Ho - san - na in the highest, Ho - san - na in the high - - - - est.

FINE.

FINE.

First system of the musical score. It consists of two staves. The upper staff is in treble clef, 3/4 time, with a key signature of one flat (B-flat). It begins with a **MF.** (mezzo-forte) dynamic and includes **P.** (piano) and **CRESC.** (crescendo) markings. The lower staff is in bass clef, also in 3/4 time and one flat key signature, with a **MF.** dynamic and **P.** and **CRESC.** markings. The lyrics are written below the staves.

Bles - sed is he that con - sid' - reth the poor and need - y, the poor - and the need - y; The Lord shall de - liv - er him in the

Second system of the musical score. It continues with two staves in the same key and time signature. The upper staff has **P.**, **MF.**, and **CRESC.** markings. The lower staff has **P. UNISON.**, **MF.**, and **CRESC.** markings. The lyrics continue below the staves.

time - of trouble, in the time of trou - ble. The Lord pre - serve him and keep him a - - live, that he may be bless - ed, that he may be

bless - ed up - on the earth; The Lord comfort him, the Lord comfort him when he lieth sick on his bed; make thou all his bed in his sick - - ness.

MF. DECESC. MF. DECESC. MF.

Detailed description: This system contains the first two staves of music. The top staff is a single melodic line in G major (one sharp) and 4/4 time. The bottom staff is a piano accompaniment, featuring a left hand with a steady eighth-note bass line and a right hand with chords and moving lines. Dynamics include *MF* (Moderato-Forte) and *DECESC.* (Decrescendo). The lyrics are written below the piano staff.

We wait - - for thy lov - ing kind - ness, O Lord, O Lord, - in the midst of thy tem - - - - ple

MF. DECESC. MF. DECESC.

Detailed description: This system contains the next two staves of music. The musical structure continues from the first system, with the same melodic and piano parts. The lyrics continue below the piano staff. Dynamics include *MF* and *DECESC.*

Let the Mount Zi - on re - - joice, - - - let the Mount Zi - on re - - joice, Mount Zi - - on re - - joice be -

F. UNISON.

UN POCO ALLEGRETTO.

Let the Mount Zi - on re - - joice, the Mount, &c.

- - cause of thy judg - ments. - - - Let the Mount Zi - on re - - joice. - - - Let the Mount Zi - on re -

Let the Mount Zi - on re - - joice, the Mount, &c.

- - joice, - - - Let the Mount Zi - - on re - - joice! - - - Let the Mount Zi - - on re - - joice, - - -

UNISON.

Let the Mount Zi - on re - joice; Mount Zi - on re - - joice be - cause of thy judg - ments. - - - A - - - men. -

FINE

SALVATION BELONGETH.

Anthem.

Kent.

SOLO.

f

Sal - va - tion be - longeth, be - longeth un - to the Lord, and thy blessing, and thy blessing is a -

TUTTI.

TUTTI.

and thy blessing, thy

mong - - thy peo - ple. Sal - va - tion be - long - eth, be - longeth un - to the Lord, and thy bles - - -

Bless-ing, and thy
 sing, thy bless-ing is a-mong - - thy peo-ple, And thy bless-ing, and thy bless-ing, and thy
 And thy bless - - - - - ing, thy
 bless-ing, And thy
 bless-ing, and thy bless-ing,
 bless - - ing, and thy bless-ing is a-mong thy peo-ple, is a-mong thy peo - - ple.
 bless - - ing,
 bless-ing, and thy bless-ing, thy

THANKSGIVING ANTHEM.

f *UNISON.*

f O give thanks, give thanks unto the Lord, O give thanks, O give thanks give thanks un-to the Lord. *p* Call up-on his name.

p *UNISON.* make

f make known his deeds a-mong the people, make known - - - - - make known

f make known his deeds among the people make known his deeds among the people.

known

make known his deeds among the people.

mp *mf* *f*

Praise the Lord, Praise ye the Lord! and let all flesh bless his ho - ly name, bless his ho - ly

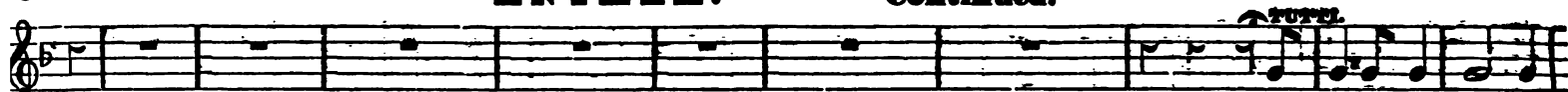
mp *mf* *f*

3D. TIME.

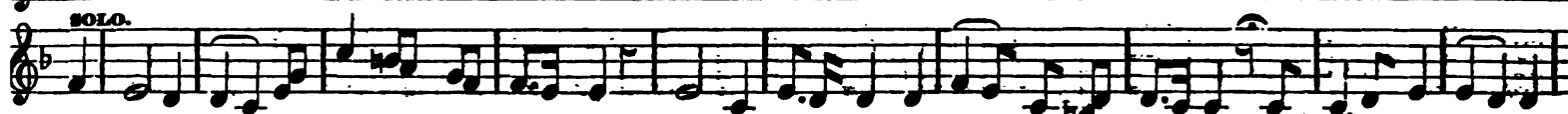
name for - ever and ever bless his name for - ever and ever bless his name. A - men, Amen Amen.

FINE.

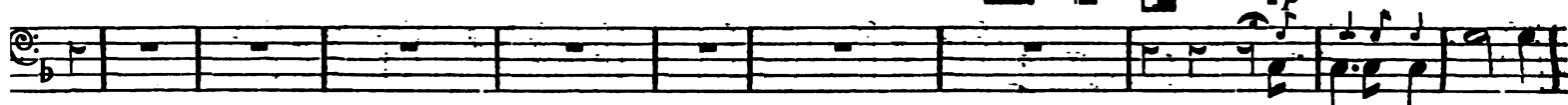
CLOSE.



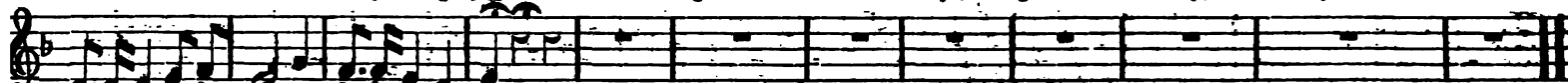
Tutti.



The eyes of all - of all wait up - on thee; and thou givest them their meat in due sea-son. Thou openest thy hand and



sat - is - fied the de-sire of every living thing. The Lord is righteous in all his ways, righteous and ho - ly, ho - ly in all his works.



DA CAPO

MODERATO.

LORD OF ALL POWER.

Anthem

Rev. Mason.
An English Author.

201

First system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked 'MODERATO.' The lyrics for the first system are: 'Lord of all pow'r - and might, Lord of all pow'r - - and might;'. The piano part features a prominent bass line with eighth and sixteenth notes.

Second system of the musical score. It continues with four staves. The vocal parts have the lyrics: 'Thou that art the au - thor, Thou that art the au - thor, thou that art the giv - er, of all - - good things;'. The piano accompaniment continues with a similar rhythmic pattern. The system concludes with a 'SOLO.' marking on the piano staff, indicating a solo section for the piano.

CHORUS. **SOLO.**

TUTTI. *p*

Graft in our hearts the love of thy name, the love of thy name, in - crease in us true - - re -

SOLO. **TUTTI.** *p* **SOLO.**

li - gion. Lord of all pow'r - and might, nour - ish us in - - - all good - - ness,

SOLO.

SOLO.

TUTTI. **SOLO.**

Lord of all pow'r - and might, and of thy great mer - cy, and of thy great mer - cy, keep - - us, keep - us,

TUTTI. **SOLO.**

TUTTI.

mf *p* *f* *ff*

Keep us in the same, Thro' Jesus Christ our Lord, Thro' Je - sus Christ our Lord! A - men! A - - - men!

TUTTI. *mf* *p* *f* *ff* *p*

UNISON OR.

BASSO SOLO.

TUTTI.

SOLO.

SOLO.

heard a voice from heav'n, I heard a voice from heav'n saying, &c.

heav'n, I heard a voice from heav'n say - ing. un - to me: write, Blessed are the dead which die in the Lord, which die in the

heard a voice from heav'n, I heard a voice from heav'n saying, &c.

MF TUTT. MF P MF

Lord - in the Lord - from henceforth, from henceforth; Yea saith the spir-it, Yea saith the spir-it, that they may rest from their la - bors, that

MF MF P MF

DECRESC. P PP P PP

they may rest from their la - bors, And their works do follow them, and their works do fol - low them. I heard a voice from heav'n, saying unto me,

DECRESC. P PF P. UNISON OR* PP

* BASSO. SOLO.

MOTETTO. Continued.

write: Bless-ed are the dead which die in the Lord, from henceforth, Yea saith the spir - it, Yea saith the spir - it: That they may

F *MP* *P* *F* *MF*

rest from their la - bors, that they may rest from their la - bors, may rest from their la - bors, And their works do fol - low them. A - men.

P *PP* *P* *PP* **FINE**

DECRESC. DECRESC.

ALLEGRO MODERATO.
TREBLE VOICE

COME, YE DISCONSOLATE.

Anthem.

S. Webb.

307

1 Come, ye dis-con-so-late, Wher-e'er you lan-guish, Come at the shrine of God, fer-vent-ly kneel,

ORGAN OR PIANO FORTE

2 Joy of the com-fort-less, light-of-the stray-ing, Hope, when all oth-ers die, fade-less and pure,

1 Here bring your wounded hearts, here tell your an-guish; Earth-has no sor-row that Heav'n can-not heal.

2 Here speaks the com-fort-er in-God's name-say-ing: Earth-has no sor-row that Heav'n can-not cure.

TENOR. CHORUS

2d. TREBLE. MF

1 Here bring your woun-ded hearts, here tell your an-guish; Earth-has no sor-row that Heav'n can-not heal.

1st. TREBLE.

BASS. MF

2 Here speaks the com-fort-er in God's name say-ing: Earth-has no sor-row that Heav'n can-not cure. FINE.

D: CP.

D: CP.

LORD DISMISS US.

Doxology.
F. & C.

SOLO.

Lord, dis-miss us with thy blessing, Fill our hearts with joy and peace!

SOLO.

Lord dis-miss us with thy blessing, Fill our hearts with joy and peace!

SOLO.

Lord dismiss us with thy blessing, Fill our hearts with joy and peace!

TUTTL-2d. TIME.

Let us each thy love pos-sess-ing, Triumph in re-deem-ing grace. - Oh! re-fresh us! Trav'ling through this wil-der-ness.*

TUTTL-3d. TIME.

*The whole may be sung throughout Solo, and the Tuttl repeated in Chorus.

1. Sing hal - le - lu - jah, to the Lord! Sing with a cheerful voice; Ex - alt our God with one ac - cord, And in his name re - joice: No'er ceases to sing, thou sun - set's end

2. These we to all e - ter - ni - ty, Shall join th'angelic lays, And sing in per - fect har - mo - ny, To God our Sav - iour's praise; He hath re - deem'd us - by his -

UNISON.

SOLO.

SOLO. 2d. TREBLE.

1. host, To Fath - er, Son, And Ho - - ly Ghost, THOU in the realms of and - less light, Your praise shall a - nite, Your praise shall a - - nite.

2. blood, And made - us - kings and priests - to - God; For us, for us - the Lamb, you slain, Praise ye the Lord, A - men, Praise ye the Lord, A - - men.

BASE & TENOR may repeat the Solo.

TUTTI. F.

TUTTI. S.

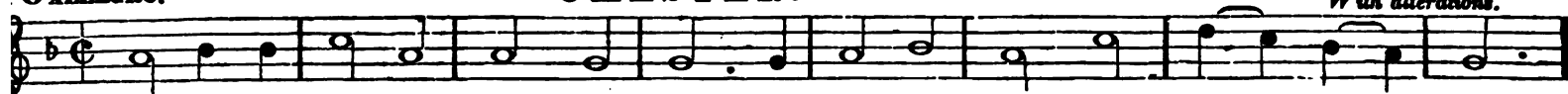
O ALLEGRO.

CHESTER.

L. M.

M #

W. Bidings.
With alterations.

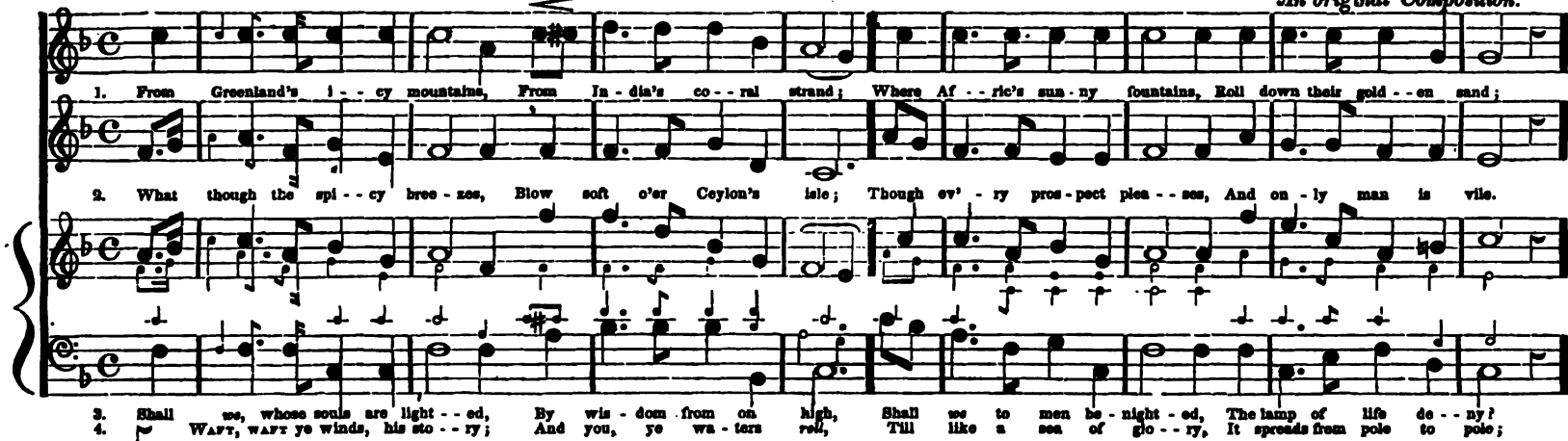


Let the high heav'ns your songs - in - - - vite, Those spa - cious fields of - - bril - - liant - - light;



Where sun and moon and - plan - - ets roll, And stars - - - - that glow - - - from pole - to - - pole.



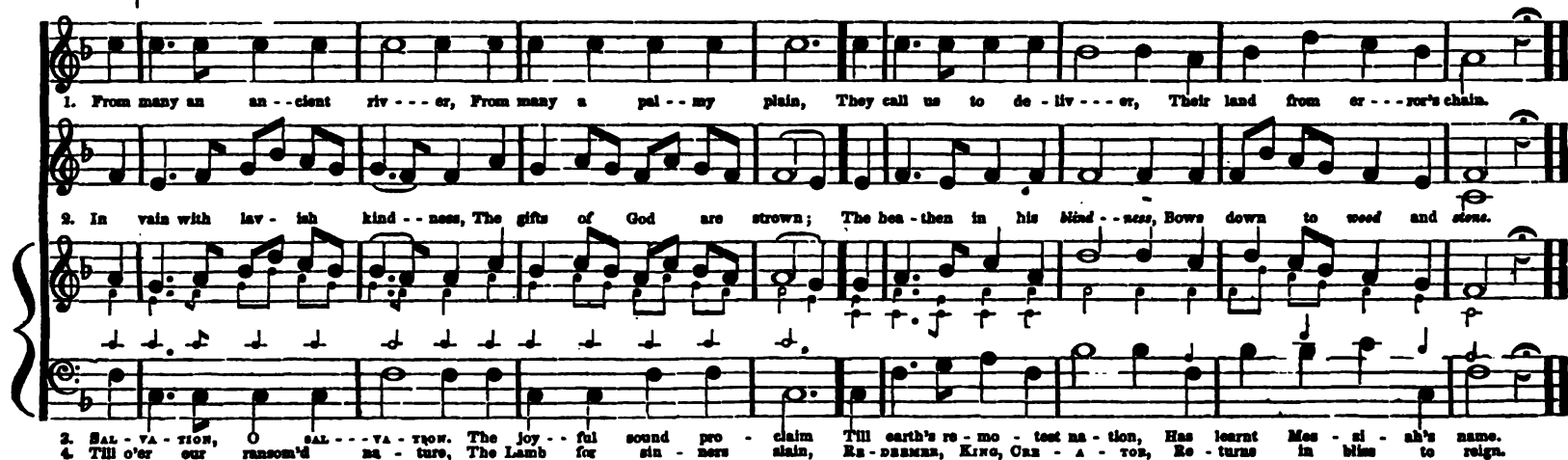


1. From Greenland's ice mountains, From India's coral strand; Where Africa's sunny fountains, Roll down their golden sand;

2. What though the spicy breezes, Blow soft o'er Ceylon's isle; Though every prospect pleases, And only man is vile.

3. Shall we, whose souls are light-ed, By wisdom from on high, Shall we to men be night-ed, The lamp of life deny?

4. Waft, waft ye winds, his story; And you, ye waters, roll, Till like a sea of glory, It spreads from pole to pole;



1. From many an ancient river, From many a palmy plain, They call us to deliver, Their land from error's chain.

2. In vain with lavish kindness, The gifts of God are strown; The heathen in his blindness, Bows down to wood and stone.

3. SAL - VA - TION, O SAL - VA - TION. The joy - ful sound pro - claim, Till earth's re - mo - test na - tion, Has learnt Mes - si - ah's name.

4. Till o'er our ransom'd na - ture, The Lamb for sin - ners slain, En - dures, King, Ourselves, Re - turns in bliss to reign.

WATCHMAN! TELL US OF THE NIGHT. An original Anthem.

1 Watchman! tell us tell us of the night, tell us What its signs of promise are;

2 Watchman! tell us tell us of the night, tell us Higher yet that star as - - cends,

UNISON.

3 Watchman! tell us, tell us of the night, tell us for the morning seems to dawn.

SOLO. CHORUS. M.F.

1 Trav' - ler! o'er yon mountain's height, See that glo - ry beaming star! Watchman! Watchman!

2 Trav' - ler! blessed - ness and light, Peace and truth, its course at - - tend! Watchman! Watchman!

SOLO. M.F.

3 Trav'ler! darkness takes its flight, Doubt and terror are withdrawn! Watchman! Watchman!

ANTHEM.

Continued.

313

SOLO.

1 does its beautiful ray, Aught of hope or joy foretell? Trav'ler! yes: it brings the day, Promis'd day of Is - ra - el!

2 will its beams alone, Gild the spot that gave them birth? Trav'ler! ages are its own, See! it bursts o'er all the earth.

SOLO.

3 let thy wand'rings cease, Hie thee to thy quiet home! Trav'ler! Lo! the Prince of Peace, Lo! the Son of God is come!

CHORUS.

1 Trav'ler! Trav'ler! yes it brings the day, Promis'd day of Is - ra - - - el! Promis'd day of Is - ra - - - el!

2 Trav'ler! Trav'ler! a - ges are its own, See it bursts o'er all the earth, See it bursts o'er all the earth

3 Trav'ler! Trav'ler! Lo! the Prince of Peace, Lo! the Son of God is come! Lo! the Son of God is come!

1 Trav'ler! yes: it brings the day— Prom - is'd day of Is - - - ra - - - el!

2 Trav'ler! a - - ges are its own, See it bursts o'er all the earth.

UNISON.

3 Trav'ler! Lo! the Prince of Peace, Lo! the Son of God is come.

MODERATO.

KENSINGTON. 6's. Doxology.

Once more before we part, Bless the Re - deemer's name; Let ev'ry tongue and heart, Praise and adore his name,

Rise my soul, stretch out thy wings, Thy bet - ter portion trace; Rise from tran - si - to - ry things Tow'rd's heav'n thy na - tive place.

The first system of the musical score for 'New Amsterdam'. It consists of two vocal staves (treble clef, key of B-flat major, common time) and a piano accompaniment (grand staff, key of B-flat major, common time). The lyrics are: 'Rise my soul, stretch out thy wings, Thy bet - ter portion trace; Rise from tran - si - to - ry things Tow'rd's heav'n thy na - tive place.'

Sun and moon and stars de - cay, Time shall soon this earth re - move; Rise my soul and haste a - way, To seats pre - par'd above.

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: 'Sun and moon and stars de - cay, Time shall soon this earth re - move; Rise my soul and haste a - way, To seats pre - par'd above.'

Remark. When sung as a select piece, the second part may be repeated

Hal - le - lu - jah, Hal - le - lu - jah, A - men. Halle - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men. Hal - le - lu - jah,

UNISON.

This system contains the first two staves of the musical score. The top staff is for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The piano part begins with a forte (F) dynamic. The vocal melody includes the lyrics 'Hal - le - lu - jah, Hal - le - lu - jah, A - men. Halle - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men. Hal - le - lu - jah,'. A 'UNISON.' instruction is placed between the staves, indicating that the piano accompaniment should play in unison with the vocal melody for the first part of the system.

Hal - le - lu - jah, Amen, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah A - - men. Hal - le - lu - jah, Hal - le - lu - jah to the

UNISON.

FF

This system contains the second two staves of the musical score. The top staff continues the vocal melody, and the bottom staff continues the piano accompaniment. The key signature remains one sharp (F#), and the time signature is common time (C). The piano part begins with a forte (F) dynamic. The vocal melody includes the lyrics 'Hal - le - lu - jah, Amen, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah A - - men. Hal - le - lu - jah, Hal - le - lu - jah to the'. A 'UNISON.' instruction is placed between the staves, indicating that the piano accompaniment should play in unison with the vocal melody for the first part of the system. The system concludes with a fortissimo (FF) dynamic marking.

ANTHEM.

Continued.

317

God of Is - ra - - el, We will praise him 'ev - er more, Hal - le - lu - jah, Hal - le - - lu - jah, A - men.

UNISON.

or 8 va. We will praise him ev - er more, Hal - le - lu jah, Hal - le - lu - jah, A - - - men, For the Lord of hosts, the Lord is with

UNISON.

Pia Allegro.

F **MP**

us, his mer - cy en - du - reth for - ev - er. O clap your hands, all ye people, for this God is our

Pia Allegro.

F **MP**

UNISON.

Tempo 1 mo.

CRESCD. **FF** **F**

God for - ev - - er, for - ev - er and ev - - - er, Hal - le - lu - jah, Hal - le - lu - jah A - men.

Tempo 1 mo.

CRESCL. **FF** **F** **UNISON.**

Hal-le-lu-jah, hal-le-lujah, hal-le-lujah, A - men, A - men, A - men, A-men, Amen, A-men.

MF *F* *FF*

ALLEGRETTO. DUETTO.

TIME IS WINGING US AWAY.

Anthem.

Flight of Time.

2d. TREBLE.

Time is wing-ing us - a - - way, To our - e - - ter - - nal home; - - - Life is - but - a - win - ter's day, A jour - ney to the tomb.

1st. TREBLE.

TENOR.



M. TRESLE.



Youth and vig - or soon will flee, Blooming beau - ty lose its charms; All that's mor - tal soon shall be En - clos'd in death's cold arms.



DUETTO.



Time is - wing - ing us - a - - way, To our e - - ter - nal home; - Life - is but - a win - ters day, A jour - ney to the tomb.

TENOR.



CHORUS.
TENOR.

ANTHEM. Continued.

321

3d. TREBLE.

But the Chris - - tian shall en - - - - joy, Health and beau - ty soon, a - - bove, Far be - yond the world's a - - - - loy,

Far be - - yond the world's a - - - - loy, Se - - - - cure in Je - - - - sus's love, Se - - - - cure in Je - - - - sus's love. . . .

FINE.

DAUGHTER OF ZION. Anthem.

FOR.

Daughter of Zion, daughter of Zi - on, daughter of Zi - on awake from thy sadness, daughter of Zi - on, a -

FOR. UNISON.

This system contains the first four staves of the musical score. The first staff is a vocal line in treble clef, 3/4 time, with a key signature of one sharp (F#). The second staff is a vocal line in treble clef, 3/4 time, with a key signature of one sharp, marked 'FOR.'. The third staff is a vocal line in treble clef, 3/4 time, with a key signature of one sharp, containing the lyrics 'Daughter of Zion, daughter of Zi - on, daughter of Zi - on awake from thy sadness, daughter of Zi - on, a -'. The fourth staff is a piano accompaniment in bass clef, 3/4 time, with a key signature of one sharp, marked 'FOR. UNISON.'.

- wake - from thy sadness, a - wake, for thy foes shall op - press thee no more, no more, shall oppress thee no more.

UNISON.

This system contains the next four staves of the musical score. The first staff is a vocal line in treble clef, 3/4 time, with a key signature of one sharp. The second staff is a vocal line in treble clef, 3/4 time, with a key signature of one sharp. The third staff is a vocal line in treble clef, 3/4 time, with a key signature of one sharp, containing the lyrics '- wake - from thy sadness, a - wake, for thy foes shall op - press thee no more, no more, shall oppress thee no more.'. The fourth staff is a piano accompaniment in bass clef, 3/4 time, with a key signature of one sharp, marked 'UNISON.'.

SOLO.

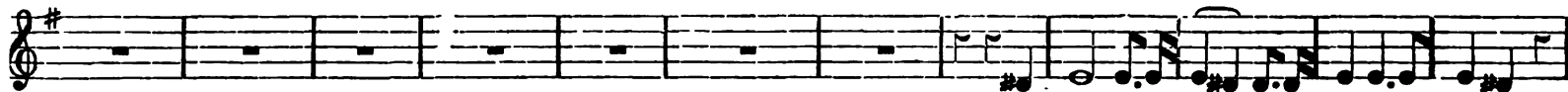
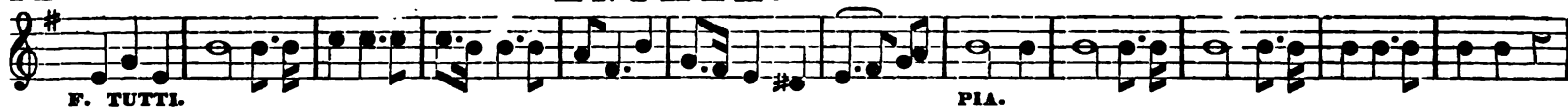
Bright o'er thy hills - dawns the day star of - gladness, A -- rise! - a - - rise! - for the night, the night - of thy sor - row is

SOLO.

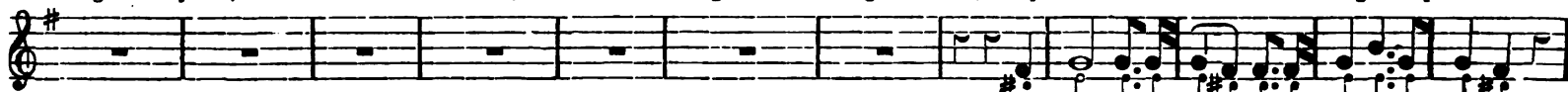
TUTTL.

o'er; - Daughter of Zi - on, a - wake - from thy sadness, a - wake for thy foes shall oppress thee no more.

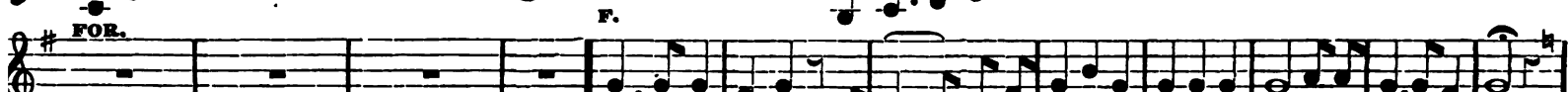
TUTTL. **UNISON.**



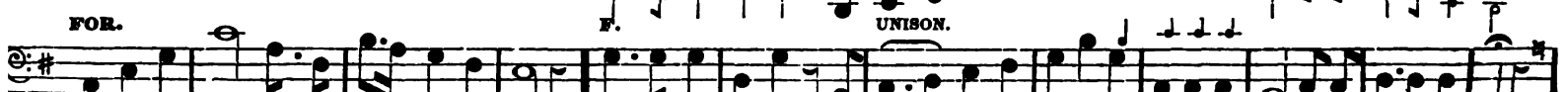
Strong were thy foes, but the arm that subdu'd them, And scatter'd their legions were mighti - er far; They fled like the chaff - from the scourge that pursu'd them



ORGAN. 8va.



Vain were their steeds and their chari - ots of war; Daughter of Zi - on awake - - from thy sadness, Awake, for thy foes shall oppress thee no more.



ORGAN. 8va.

UNISON.

SOLO.

F TUTTI.

Daughter of Zi - on, the pow'r that hath sav'd thee, Ex - toll'd with the harp, and the timbrel should be; - Shout! shout! shout! - -

SOLO.

F TUTTI.

F TUTTI.

F

shout for the foe is destroy'd that enslav'd thee, Th'oppressor is vanquish'd and Zi - on is free. Daughter of Zi - on

F UNISON.

F TUTTI.

daughter of Zi-on, daughter of Zi-on, awake from thy sadness, daughter of Zi-on, a-wake-from thy sadness, a-

UNISON.

-wake, a-wake, a-wake for thy foes shall op-press thee no more, no--more, no--more

FINE.

ALLEGRO.

THE LORD WILL COMFORT ZION.

Sentence.

327

The first system of the musical score is in 3/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment provides a harmonic foundation with chords and moving lines. The system is divided into a 'SOLO.' section and a 'TUTTL.' (Tutti) section.

SOLO. **TUTTL.**

The Lord will comfort Zi - on, he will comfort her waste pla - ces, and make her like E - den, like the garden of the Lord, And make her like Eden, like the

The second system continues the musical score. It features a vocal line and a piano accompaniment. The vocal line has a melodic phrase with a repeat sign. The piano accompaniment provides a harmonic foundation with chords and moving lines. The system is divided into a 'SOLO.' section and a 'TUTTL.' (Tutti) section.

SOLO. **TUTTL.**

gar - den of the Lord, — Joy and glad-ness — Joy and glad-ness — Joy and glad-ness shall be found there - in; — Thanks-giv-ing, Thanks-

Musical score for 'SENTENCE. Continued.' featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line includes the lyrics: "giving, and the voice of melody, and the voice of melody." The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand providing harmonic support. Dynamic markings include 'F' (forte) and 'MF' (mezzo-forte).

giving, and the voice of melody, and the voice of melody.

May be repeated.

ALLEGRO ASSAI.

ABEDNEGO. L. M.

8 lines.

Anthem.

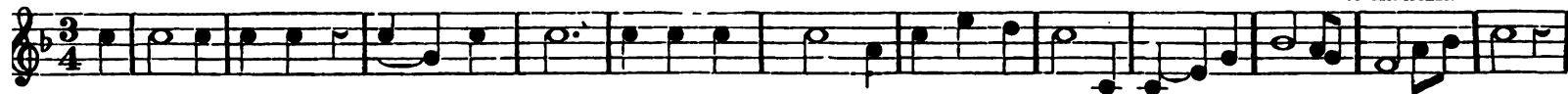
Musical score for 'ABEDNEGO. L. M. Anthem.' featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line includes the lyrics: "Sing to the Lord a new made song, Let earth in one assembled throng, Her common patron's praise resound; Sing". The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand providing harmonic support.

Sing to the Lord a new made song, Let earth in one assembled throng, Her common patron's praise resound; Sing

to - the - Lord and bless his name, From day to day his praise pro - claim, Who us has with sal - va - tion crown'd; To heathen lands his -

fame rehearse, His won - ders to the u - ni - verse; To hea - then lands his fame re - herse, His won - ders to the u - ni - verse.

1st. TIME. 2d. TIME.



Go forth, ye her - ald's in - my name, Sweet - ly the gos - pel trump - et sound; The glo - rious Ju - bi - - lee pro - - claim,



UN POCO ALLEGRETTO.
MF.



P.

CRES.

UNISON. CRES.



Where'er the hu - man race is found, The glorious Ju - bilee pro - claim, The glorious Ju - bilee proclaim, Where'er the hu - man race is found.



SOLO. **P.** **MF.**

The joy - ful news to all im - part, And teach them where sal - - va - tion lies; With care bind up the brok - en heart, And wipe the

SOLO. SEMPRE LEGATO. ORGAN.

and wipe -

DECRESC. **MF.** **DECRESC.**

tears - - - from weep - - - ing eyes, - - - and wipe - - - the tears - - - from weep - - - ing eyes, - - -

and wipe the tears from weeping eyes, - - and wipe, and wipe the tears, the tears from &c.

DECRESC.

MF. SOLO BASSO.



Be wise as - ser - - - pents where you go, But harm - less as the peace - ful dove; And - let - your heav'n taught con - duct show,

pp.



That your're commis - sion'd from a - - bove, - - That you're com - mis - sion'd from - - - - a - - bove. - - -

DA CAPO.

ALLEGRO.

MAJESTY.

C. M.

M #

Two Stanzas.

W. Billings.

Hymn or Short Anthem.

333

With Alterations.



The - Lord de - scend - ed from a - bove, And bow'd the heav'n's most high; And un - der - neath his feet - he - cast the dark - - - - - ness of - the sky.

SECOND STANZA.



On cheru - blim and ser - a - phim, Full roy - al - ly he rode, And on the wings of mighty winds Came flying all a - broad, And on the wings of migh - ty winds Came flying all a - broad.

P. *CRESC.* *DECRESC.* *P.*

While with ceaseless course the sun, Has - ted through the for - mer year; Ma - ny souls their race have run, Nev - er more to meet us here.

P. *CRESC.* *DECRESC.* *P.*

TUTTI the 2d Time.

SOLO. *FINE.*

Fixt in an e - - ter - nal state, They have done with all be - low, We a lit - tle lon - ger wait, But how lit - tle, none can know.

SOLO. *FINE.*

2. As the winged arrow flies
Speedily the mark to hit;
As the light'ning from the skies
Darts, and leaves no trace behind.
Swiftly thus our fleeting days
Bear us down life's rapid stream;
Upwards, Lord, our spirits raise,
All below is but a dream.



3. Thanks, for mercies past, receive,
Pardon of our sins renew;
Teach us henceforth how to live,
With eternity in view.
Bless thy word to young and old,
Fill us with a Savior's love;
And when life's short tale is told,
May we dwell with thee above.

ALLEGRETTO
MODERATO.

SHOUT THE GLAD TIDINGS.

Anthem or Hymn 10' & 11'
CHRISTMAS ANTHEM.

Aviso.
With small alterations.

Shout the glad tid - ings, ex - - ult - ing - ly sing, Je - - ru - sa - lem tri - umphs Mes - - si - - ah is king.

First system of the musical score. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#). The lyrics are: "Zi - on the mar - vel - lous sto - ry be tell - ing, The son of the high - est how low - ly his birth; The

Second system of the musical score. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#). The lyrics are: "bright - est Arch - an - gel, in Glo - ry ex - cel - ling, He stoops to re - deem thee, he reigns up - on earth,"



Shout the glad tidings ex - - ult - ing - ly sing, Je - - ru - sa - lem triumphs Mes - si - ah is King. Shout the glad ti - dings, ex - -



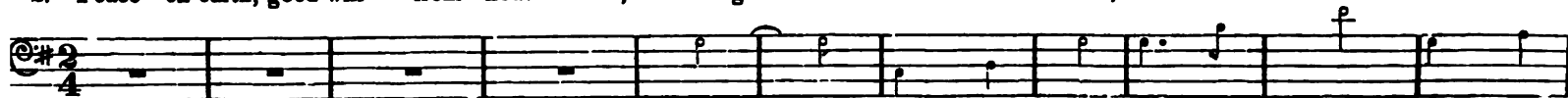
- - - ult - ing - ly sing, Je - ru - sa - lem triumphs Mes - si - ah is King, Mes - si - ah is King, Mes - si - ah is King.



1. Hark!—what mean those ho - - - ly voi - - ces, Sweet-ly sound - ing through the skies? - Lo! th'an - gel - - - ic host re -



2. Peace on earth, good will from heav - - en, Reach-ing far as man is found; Souls re - deem'd and sins for -



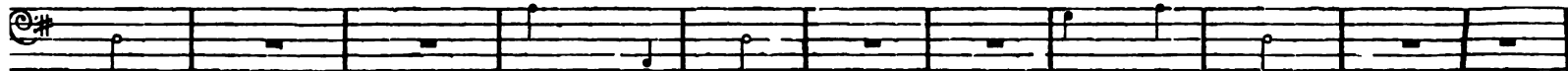
ORGAN.



1. joi - - ces; Heav'n - ly hal - - le - lu - - jahs rise. Hear them tell the wond - 'rous sto - ry, Hear them chant in



2. giv - - en, Loud our gol - den harps shall sound. Haste, ye mor - - tals, to a - - dore him, Learn his name and



1 hymns of joy, - Glo - - ry in the high - - est—glo - - ry! Glo - - ry be to God most high!

2. taste his joy, - Till in heav'n ye sing be - fore him, Glo - - ry be to God most high!

The musical score consists of three staves. The top staff is a single melodic line in G major (one sharp) and 2/4 time. The middle and bottom staves are a piano accompaniment in G major and 2/4 time, with the bottom staff being a bass line. The lyrics are written below the staves.

CHORUS.

TUTTI.

1. TENOR. Glo - ry in the high - est—glo - ry! Glo - ry be to God most high! Glo - ry be to God most high!

2. M. TREBLE. 'Till in heav'n ye sing be - fore him, Glo - - ry be to God most high! Glo - ry be to God most high!

The chorus section consists of four staves. The top staff is a single melodic line in G major and 2/4 time. The middle and bottom staves are a piano accompaniment in G major and 2/4 time, with the bottom staff being a bass line. The lyrics are written below the staves.



Be - - fore Je - - ho - vah's aw - - ful throne, Ye na - tions bow with - sa - cred - joy;



Know that the Lord is God a - - lone, He can cre - - ate, - and he de - - stroy, He can cre - - ate, - and he destroy.



ANDANTE.

DENMARK.

Continued.

341

1st. TREBLE. or ALTO.

His sov'-reign pow'r with - out - our aid, Made us of clay, and form'd us men: And when like wand'ring

TRIO.

This system of the musical score for 'Denmark' features a vocal line for the 1st. TREBLE. or ALTO. and a piano accompaniment for the TRIO. The key signature is one sharp (F#) and the time signature is 3/8. The vocal line begins with the lyrics 'His sov'-reign pow'r with - out - our aid, Made us of clay, and form'd us men: And when like wand'ring'. The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand providing harmonic support.

sheep - we stray'd, He brought us - to - his fold - a - gain, He brought us to - his fold - a - - gain.

This system continues the musical score from the first system. The vocal line continues with the lyrics 'sheep - we stray'd, He brought us - to - his fold - a - gain, He brought us to - his fold - a - - gain.'. The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

TENOR.

F. ALTO or TENOR, or 2d. TREBLE, one 8vo lower.

We'll crowd thy gates with thank - ful songs High as the heav'n's our voi - ces raise; And earth, and earth with her ten thous - and, thousand tongues,

F. **UNISON.**

MF. **F.** **MF.** **F.** **V. S.**

Shall fill thy courts with sound - ing praise, Shall fill thy courts with sound - ing praise, Shall fill thy courts with sound - ing praise.

MF. **F.** **UNISON.** **MF.** **F.** **UNISON.** **V. S.**

ALLEGRO.

DENMARK. Continued.

343

Wide, wide as the world is thy command, Vast as e - ter - ni - ty, e - ter - ni - ty thy love; Firm as a rock thy truth must stand, When

UNISON. UNISON.

roll - ing years shall cease to move, shall cease to move, When rolling years shall cease to move, When roll - ing years shall cease to move.

FINE. FINE.

14 DUETTO. Addition to DENMARK. Third Stanza.

3/4

M. TREBLE.

We are his peo - ple, we - his care, - Our souls, - and all - our mor - tal frame: What last - ing hon - ors shall - we rear, Al - migh - ty Ma - ker,

ORGAN.

Almighty, Almigh - ty Ma - ker, to - thy name? Almighty Ma - ker, Almighty Ma - ker, Al - migh - ty Ma - ker to thy name.

Al - migh - ty Mak - er, Almigh - ty Ma - ker,

MP. MF. CRESC. MF.

Hark! hark! how the watchmen cry, At - tend the trumpets sound; Stand to your arms, the foe is nigh, The pow'rs of hell sur - round. Who bow to Christ's command, Your

The first system of the musical score features a vocal melody in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The tempo is marked 'ALLEGRO MODERATO'. The key signature has one sharp (F#). The first vocal line begins with a mezzo-forte (MP) dynamic, followed by a crescendo (CRESC.) leading to a mezzo-forte (MF) dynamic. The piano accompaniment also follows this dynamic pattern. The lyrics are written below the vocal line.

arms and hearts pre - pare: The day of bat - tle is at hand, The day of bat - tle is at hand, Go forth to glo - rious war, - - Go forth to glo - rious war.

The second system continues the musical score. It features a vocal melody in treble clef and a piano accompaniment in grand staff. The dynamics include a forte (F.) marking. The lyrics continue below the vocal line, ending with a repeat of the phrase 'Go forth to glo - rious war'. The score concludes with a double bar line and repeat dots.

8's. & 4. Hark! hark! the gos - - pel trump - et sounds, Through earth - and - heav'n the ec - - - ho bounds;

L. M. Come hith - er, - - all ye - - wea - ry souls, Ye hea - - vy lad - - en sin - - ners, come;

Pardon and peace by Je - - sus' blood, Sinners are re - con - cil'd to God, By grace di - vine.

L. M. Fine.

I'll give you rest from all your toils, And raise you to - my heav'n - ly home. A - - men, A - - men

WITH RESTLESS AGITATION. C. M. Two Stanzas. Kimball. 347
Short Anthem or Hymn. — [Tunbridge.]

ALLEGRO MODERATO.

With rest - less a - gi - ta - tion tost, - And low - immersed in - - woes; - - - When shall my wild - dis - temper'd thoughts, Regain - their lost re - pose.

Be - neath the deep op - pres - sive gloom, My lan - guid spir - its fade, And all - - the - droop - ing pow'rs - of - - life, De - cline - - to - death's cold shade.

SOLO. 2d. TREBLE. TUTTI.

SOLO. TUTTI.

Anthem, may be repeated.

The first system of the musical score consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'UN POCO ALLEGRETTO.' The lyrics for the first system are: 'The foun - tain of Christ, Lord help us to sing, The blood of our Priest, Our cru - - ci - fied King.'

The second system of the musical score also consists of four staves. It includes solo and tutti markings for both vocal and piano parts. The lyrics for the second system are: 'Here's strength for the weak - ly, That hith - er are led, Here's health for the sick - ly, And life for the dead.'

ALLEGRO.

ALL YE ON EARTH.

P. M.

M #

6's 8's & 4.

Short Anthem.
Or Hymn.

349

SOLO.

TUTTI.

First system of the musical score. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "All ye on earth give praise, To him who reigns a - bove, He well de - serves your sweet - est lays, And pur - est love." The section is marked "SOLO." for the first part and "TUTTI." for the second part.

All ye on earth give praise, To him who reigns a - bove, He well de - serves your sweet - est lays, And pur - est love.

Second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are: "He ever is the same, By earth and heav'n con - fest, Then bow and bless the sacred name, For - ev - er blest. A - men." The section is marked "CODA." at the end. The piano part includes the instruction "HYMN FINE." at the conclusion of the piece.

He ever is the same, By earth and heav'n con - fest, Then bow and bless the sacred name, For - ev - er blest. A - men.

HYMN FINE.

May be repeated.

The hill of Zi - on yields, A thous-and sa - cred sweets, Be - fore we reach the heav'ly fields, Or - walk the - golden streets.

This block contains the musical notation for the first stanza. It features a vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is accompanied by a piano accompaniment in bass clef. The lyrics are written below the vocal line.

Then let our songs a - - bound,

Then let our songs a - bound, And eve-ry tear - be - dry; We're marching through Emanuel's ground, To fairer worlds on high.

Then let our songs a - bound, And eve-ry tear be dry; We're &c.

If used as an Anthem, the second part may be repeated.

This block contains the musical notation for the second stanza. It continues the vocal melody and piano accompaniment from the first stanza. The lyrics are written below the vocal line. The final line indicates that the second part may be repeated if used as an anthem.

ANDANTE.

SALISBURY. L. M.

M #

I. Haydn.
Not original.

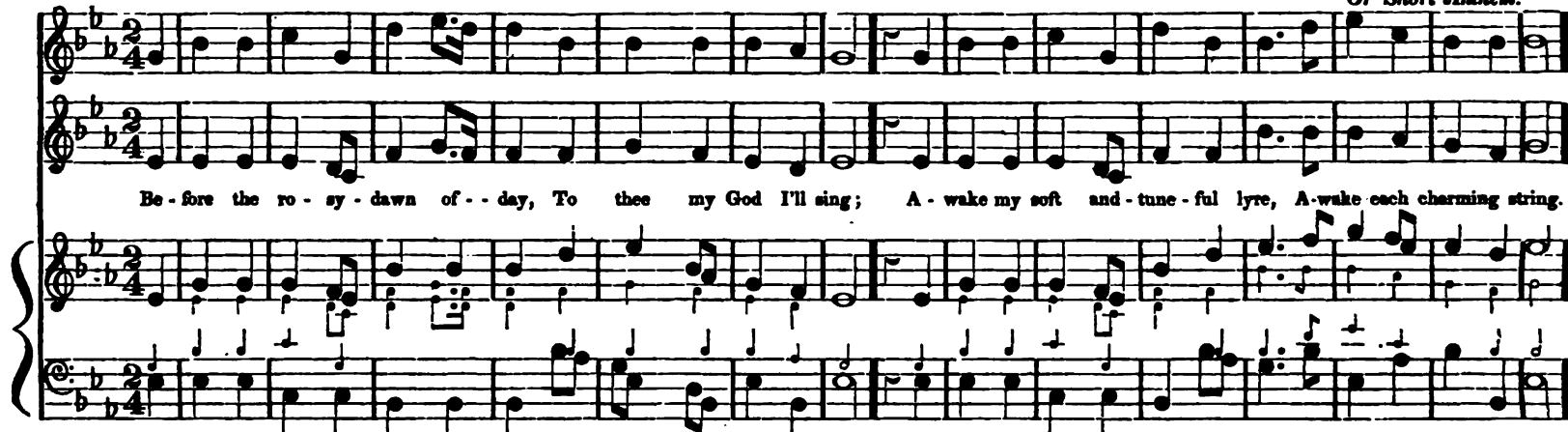
351

3d. TREBLE.

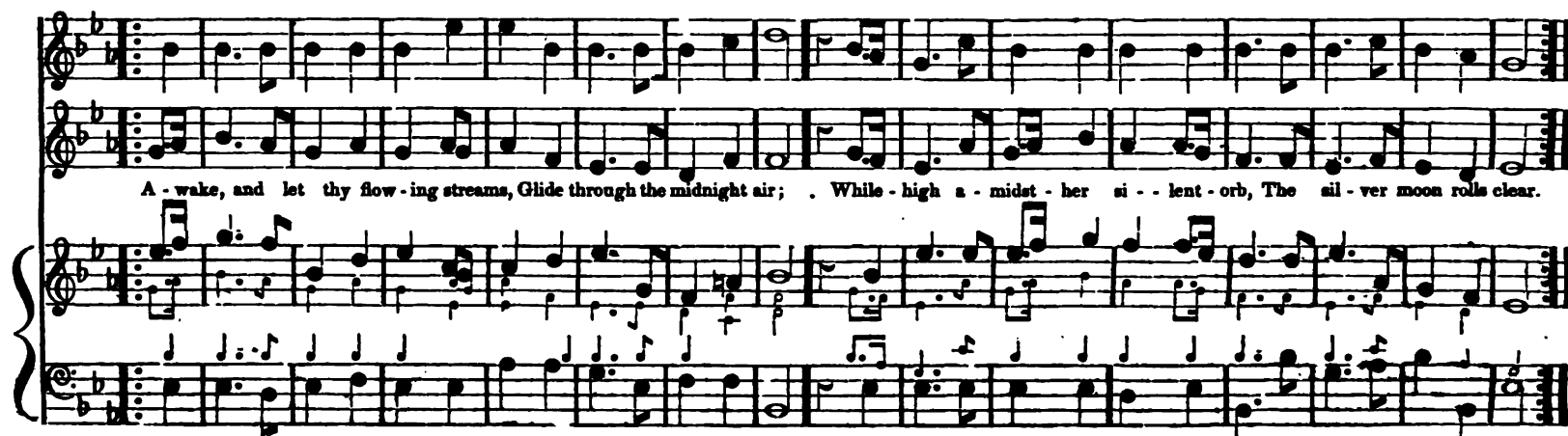
Lord, thou hast known my in - most mind, Thou dost my path - and bed - - inclose; My wak - ing soul - on thee re - lies,

On thee - my sleep - ing thoughts repose: Where from thy presence can - - I fly? Lord, ev - er pres - ent, ev - - er nigh.

May be repeated.



Be - fore the ro - sy - dawn of - - day, To thee my God I'll sing; A - wake my soft and - tune - ful lyre, A - wake each charming string.



A - wake, and let thy flow - ing streams, Glide through the midnight air; . While - high a - midst - her si - - lent - orb, The sil - ver moon rolls clear.

May be repeated.

1. The Lord is great! ye hosts of heav'n a - dore him, And ye who tread this earth - ly ball;

2. The Lord is great! his maj - es - ty how glorious! Resound his name from shore to shore;

3. The Lord is great! his mer - cy how a - bound - ing! Ye an - gel's strike your gold - en chords!

In ho - ly songs re - joice a - loud be - fore him, And shout his praise who made you all.

O'er sin and death, and hell now made vic - to - rious, He rules and reigns for ev - - er - - more.

O praise our God! with voice and harp re - sound - ing, The King of kings, and Lord of lords.

SOLO.

SOLO, 2^d TREBLE.

7's 6 lines. Je - sus is - gone up on high, An - gels come - to meet - their king;

SOLO.

7's 6 lines. Je - sus, Sav - iour of my soul, Let - me to - thy bo - som fly;

TUTTL.

An - gels come - - to meet their king: Shouts tri - - um - phant rend - the sky.

TUTTL.

While - the - - rag - - ing bil - lows roll, While the tem - - pest still - is high;

While the vic - - tor's praise they sing; O - - pen now ye heav' - - nly gates,
All my trust on thee is stay'd; All my help from thee - - I bring,

SOLO. 2d. TREBLE. or TENOR. **TUTTI.**
'Tis the King of glo - - ry - waits, 'Tis the King of glo - - ry waits.
SOLO. **TUTTI.**
Cov - - er my de - - fence - less head, With the - shad - - ow of thy wing.

THE LORD'S PRAYER.

WITH ALTERATIONS.

*A celebrated composition,
by Martin Luther.*

Our fath - er, who art in heaven, hallow-ed be thy name; Thy kingdom come; Thy will be done on earth,

This system contains the first two staves of music. The top staff is a vocal line in G major (one sharp) and 4/4 time, featuring a melody with eighth and quarter notes. The bottom staff is a piano accompaniment in the same key and time, using a grand staff with treble and bass clefs, featuring a bass line with eighth and quarter notes. The lyrics are written below the vocal staff.

As it is in heav'n; Give us this day our dai - - ly bread; And for - give - us our tres - pas - ses, As we for-

This system contains the next two staves of music, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staff.

PRAYER. Continued.

35.

- - give { them that trespass a - - - gainst us; And lead us not in - to temp - ta - tion; But de - liv - er us from e - - vil;
 those who

This system consists of four staves. The top two staves are vocal parts (Soprano and Alto) in G major, featuring a melody with various note values and rests. The bottom two staves are piano accompaniment, with the left hand playing a steady bass line and the right hand providing harmonic support with chords and single notes.

for thine - - is the king - - dom, and the pow - er, and the glo - - - ry, for - ev - - er, A - - men.

This system also consists of four staves, continuing the vocal and piano parts from the first system. The vocal lines conclude with a final cadence, and the piano accompaniment ends with a 'Fine.' marking at the bottom right.



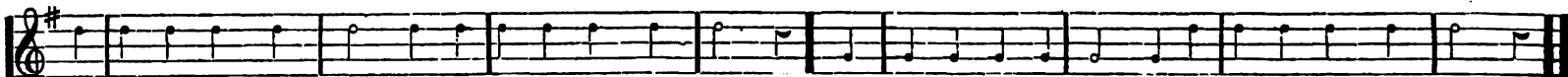
1. We come with joy and gladness, To breathe our songs of praise, Nor let one note of sad - ness, Be mingled in our lays;



2. The sound is waxing stronger, And throne's and nations hear, Proud man shall rule no long - er, For God the Lord is near.



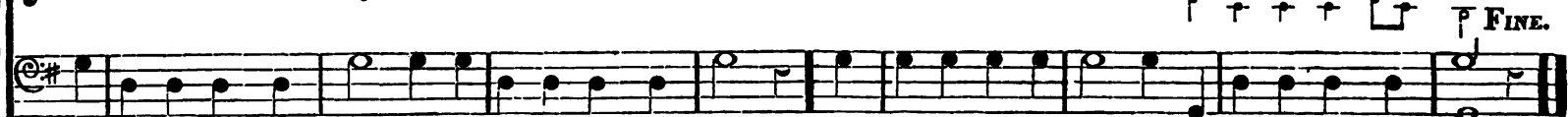
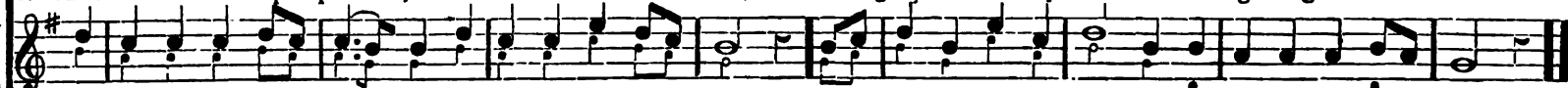
3. And then shall sink the mountains, Where pride and pow'r are crown'd, And peace like gentle fountains, Shall shed its pureness round.



1. For 'tis a hallow'd sto - ry, This theme of freedom's birth; Our father's deeds of glo - ry Are echo'd round the earth.



2. And he will crush op - pression, And raise the hum - ble mind, And give the earth's possession Among the good and kind.



3 O God we would a - - dore thee, And in thy sha - dow rest; Our fathers bow'd before thee, And trusted, and were blest.

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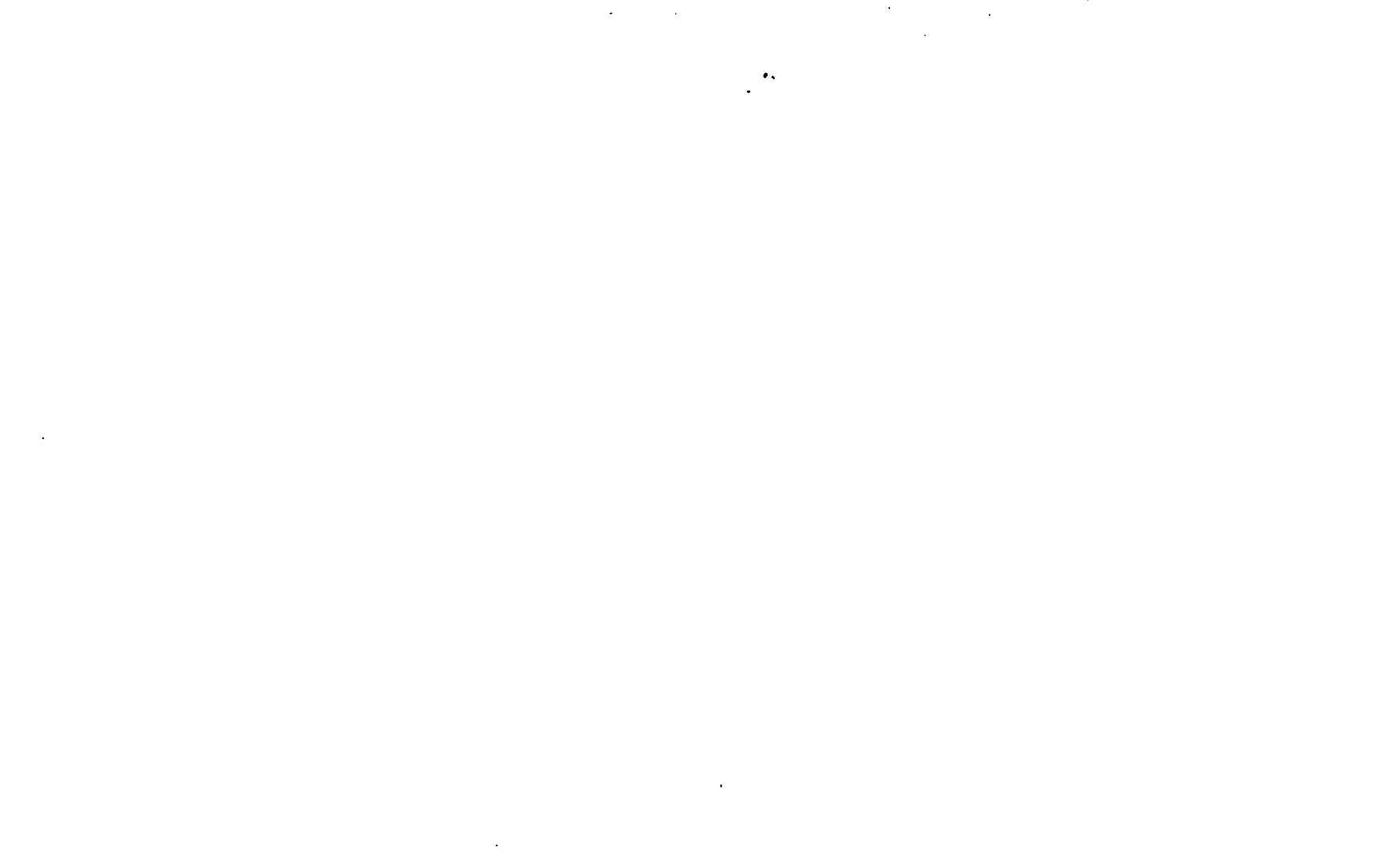
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should be returned
to the law

